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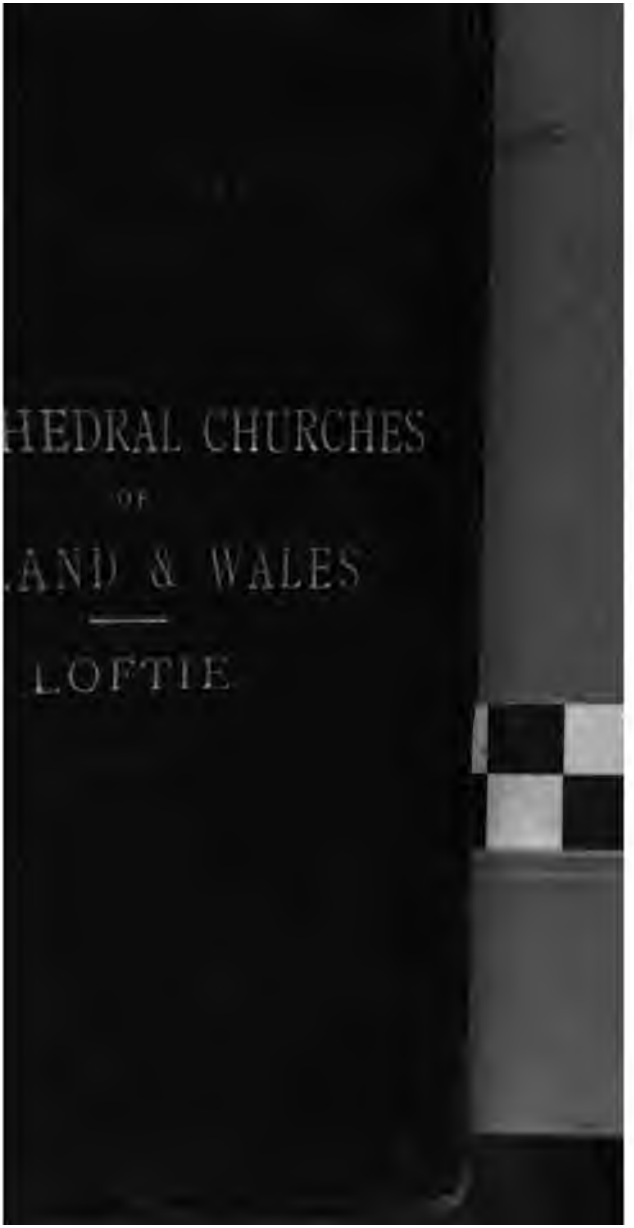
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THE CATHEDRAL CHURCHES

OF

ENGLAND AND WALES.

THE

CATHEDRAL CHURCHES

OF

ENGLAND AND WALES,

THEIR HISTORY, ARCHITECTURE AND MONUMENTS.

BY
W. J. LOFTIE,
B.A., F.S.A., ASSISTANT-CHAPLAIN, CHAPEL ROYAL, SAVOY.

With Twenty-nine Plans.

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PREFACE.

THIS volume has been founded upon that of the late Mr. Mackenzie Walcott, with the same name. On commencing my labours, intending to prepare Mr. Walcott's work for a new edition, I found that so much of his information was already out of date, and so much new material had been added by recent research, that it was shorter and better, perhaps, to write the book afresh, merely preserving Mr. Walcott's method, and occasionally quoting a few lines from his pages. The ravages of "restorers" which had begun, and had been approved of, in his day, have developed in intensity to such an extent that I have found it convenient, when referring to the modern or mock Gothic style, to call it Vandal. Lest any one should consider me too severe, I beg to refer to the work now going on at St. Alban's, and to the strong and almost universal efforts being everywhere made, with a futility characteristic also of the former movement, to re-restore buildings which Wyatt, Salvin or Scott restored. Nothing can however remedy the Vandalisms perpetrated at Salisbury, Hereford, Chester, St. Alban's, or Rochester; and, except at Durham, where the choir screen should be removed; at Chichester, where the reredos is such an eyesore; or at Southwell, where the western spires ought to be taken down or altered, it will be best to let things, bad as they are, alone. There are great difficulties in the way of removing unsightly stained glass, where it forms an individual or family memorial, though

some offensive windows have been taken down at Canterbury; but nothing, it might be thought, would be easier than to break it. Unfortunately if all the bad glass set in the windows of cathedral churches was broken, they would be practically unglazed. Two or three windows apiece in a few cathedrals might be spared, but in Chester, Chichester, Ely, Exeter, Gloucester, Lincoln, Newcastle, Norwich, Ripon, Rochester, Durham and Wells, all modern glass might perish with but little loss. It is curious that while stone-carvers, carpenters, and even in some cases architects, have been able during the prevalence of the Vandalic movement to imitate with tolerable fidelity the work of mediæval Gothic artists, the satisfactory modern stained glass windows in our cathedrals might be reckoned on the fingers of one hand, and they have nearly all come from the workshops of a single firm.

The chief authorities consulted have been the local guide-books, some of which, as at Norwich, at Exeter, and at Southwell, I have found of superlative excellence. For all churches of the old foundation, as it is called, Mr. Freeman is infallible. The illustrations of Murray's *Cathedrals* have been very useful, but the descriptions are of various degrees of excellence. Le Neve's *Fasti* has been my chief resort in verifying names and dates. But in every case I have found a little personal observation worth tons of books, and some churches, like Salisbury and St. Paul's, the two most perfect in England, or Canterbury and Winchester, so interesting for their associations, have been my life-long study. I should be happier had I not to add St. Alban's to the list, a church which for years was my delight and an endless object of interest, and now, alas! what can I say?

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ENGLISH CATHEDRALS.

INTRODUCTION.

THERE are two distinct points of interest about the churches which form what our ancestors used to call "bishop's stools." We may study the history of the see and of the capitular body: and we may study the fabric of the cathedral church. It is well not to confine our attention exclusively to either. In some cases the church has grown into what we now see owing to the influence of a peculiarly constituted capitular body; in others, the fact that the church has become or continued a cathedral is owing to some peculiarity of the fabric. Thus Gloucester, Peterborough, and Ely, among others, are as they were made for the chapels, or minsters of great and wealthy monasteries. On the other hand, Wakefield, Southwell, and Newcastle owe the fact of their becoming the heads of dioceses to their possession already of fine churches, suitable for the establishment and continuance of cathedral services, for the meeting-place of diocesan clergy, and for the exercise of the functions of a dean and chapter. It may be best, therefore, to consider, first, the different constitutions of capitular bodies, and then to examine the actual buildings of cathedral churches. Our cathedral establishments have had different origins,

some, like London, having been founded at a very early period and never altered; others, like Oxford, having been erected on the ruins of a suppressed monastery; others again, like Canterbury, having been founded, refounded, and finally reformed; while a fourth class, like Truro, have been recently established in parish churches. In all these different kinds of cathedral establishments we shall see that the paramount consideration has been of a fiscal character. A cathedral cannot exist without money to build and endow the church; and in the lapse of ages it has happened that some churches have grown very wealthy while others have declined, and that the history of the fabric, when we come to look into it, has, in every case, been largely influenced by such circumstances.

In these preliminary pages I will endeavour to detail the constitution and history of a few typical examples, to which, under later headings, I can refer the reader when any church is named.

THE OLD FOUNDATION.

St. Paul's in London is the best example to select of one of the original English Cathedrals. The see was founded owing to the influence of Ethelbert, king of Kent, over the East Saxons, who peopled the north shore of the Thames, living in what were afterwards the counties of Middlesex, Hertford, and Essex. The first bishop, Mellitus, fixed his "bishop's stool" at London, where Seberht, a nephew of Ethelbert, had his headquarters, in the year 604. London is called by Beda "the metropolis of the East Saxons." After the death of Seberht the Londoners relapsed into heathenism for a time. We do not know very much about their re-conversion, but we do know that for many years before the time of Alfred, London was ruined and empty. We may well ascribe the re-

foundation of the see to Alfred, and as soon as history sheds any light on such things, we find the bishop in a prominent civic position. The Conqueror's charter is addressed to "William, bishop, and Gosfrith, portreeve," and soon after we find the bishop acting as an alderman, and the land around St. Paul's called the "Warda Episcopi." After this period we have frequent mention of the canons of St. Paul's, and of their estates. Successive kings and others had endowed no fewer than thirty prebends with manors, most of them situated in the neighbourhood of London. There is reason to believe that the prebendaries were chiefly married men down to the twelfth century, and in some cases they were able to obtain a continuation of the prebends to their sons. The duties of the church were too often performed by deputies, and various endowments were founded for "stagiaries" or canons who resided at St. Paul's instead of remaining permanently as country gentlemen, with their families, on their estates. Some of the prebendal manors, however, were close to London, if not actually within the city boundaries. "Eald street" was Old Street, St. Luke's; "Holborn" was the parish of St. Andrew's; "Mora" was in St. Giles's, Cripplegate; "Finsbury" or "Holywell" was partly in St. Giles's and partly in St. Leonard's. This last-named manor was leased by the canon in 1315 to the Mayor and corporation, and the lease, at £1 a year, was only determined by the Ecclesiastical Commissioners in 1867. All the prebends were one by one leased away in this manner, and now nothing remains to the church out of most of the old estates. When Ralph of Langford was Dean of St. Paul's, there was an arrangement by which one large manor, which comprised the whole parish of Willesden, and was devoted to providing "bread and beer," was cut up into smaller holdings and apportioned to certain canons who had hitherto been unendowed, or had

incomes only as "stagiaries." The names of some of these divisions of Willesden preserve the memory of their first incumbents, as Mapesbury, the manor of Walter Mapes, the witty archdeacon; Brownswood, of Roger Brun; Brondesbury, of David Brand; and Chamberlainwood, of Richard "de Camera."

The dean had several manors, but not so many as the bishop, whose possessions, had he not been deprived of the greater part of them at the Reformation, and had not others been leased away at inadequate rentals, would have made him the wealthiest subject in England. The clergy of the cathedral church grew gradually very numerous; and in the reign of Richard II. the growing distaste of the canons to undertake "stagiary" duties, led to the foundation and endowment of a College of Minor Canons. By the time of the accession of Henry VIII. the number of priests attached to the service of this one church, with all its altars and chantries, was not less than a hundred. The officers on the establishment, so to speak, were the dean, the subdean, the four archdeacons, the treasurer, the sacrist, with his three vergers, the precentor, the chancellor, who was at first master of the school, the thirty canons, and the twelve minor canons. Most of these officers still exist, in name at least; but the canons, unendowed, are generally, if wrongly, called prebendaries, and there are four paid canons, without estates.

Such is, and was, the establishment of a cathedral of the Old Foundation, and there are still in England the following churches in which, with more or less modification, the same order reigns as in St. Paul's, namely, York, Bangor, Chichester, Exeter, Hereford, Lichfield, Lincoln, Llandaff, St. Asaph, St. David's, Salisbury, and Wells.

THE MONASTIC FOUNDATION.

Some of the most important English cathedrals were served by regular, as distinguished from secular, clergy, and among them was the metropolitan cathedral itself. Here, as in most similar cases, there was a Benedictine abbey attached to the church. The head of the house was the prior ; the bishop, or at Canterbury the archbishop, was titular abbot, and was elected, at least nominally, by the monks. St. Dunstan would if possible have expelled all secular clergy from cathedrals, and was especially opposed to the marriage of parochial clergy and canons. His views on these subjects only prevailed during his lifetime : the monks were not finally established at Canterbury until after the Conquest, when the great Lanfranc placed 150 monks in the new buildings he erected to the north of the church. In 1273, a Franciscan friar, Robert Kilwardby, was imposed on the chapter as archbishop, but for the most part one of their own number, or a monk from Glastonbury, was chosen. Warham had been bishop of London, and was elected archbishop at the king's instance in 1503, being the last before the suppression of the monasteries. The monks were finally expelled in 1539, under Cranmer, and the church and old conventual buildings were handed over to a dean with twelve canons. In addition to the canons this church had a peculiar institution in its body of "Six Preachers." One of the Six Preachers, if he chances to be a canon, takes precedence of the other canons. Of late years residentiary canons have been appointed, and it is customary but incorrect to describe the older canons as "honorary." In other cathedrals and churches of this kind of foundation many diversities of arrangement exist, but as in each case we have given particulars under the name of the

church, we need not further advert to them here. The following cathedrals were formed on monastic foundations:—Canterbury, Durham, Winchester, Bristol, Carlisle, Chester, Ely, Gloucester, Norwich, Oxford, Peterborough, Rochester and Worcester. Westminster, also a conventual church, was for a short time (1540—1550) a cathedral, but after the translation of Bishop Thirlby to Ely, the see was abolished.

NEW FOUNDATIONS.

Bishops having been appointed to Ripon and Southwell, old collegiate churches, and to Wakefield, Newcastle, Manchester, Truro, and St. Albans, old parochial churches, it will be necessary only to say that in the two first-named the ecclesiastical functionaries survived the Reformation, and the churches were readily adapted as cathedrals, while in the others efforts have still to be made to supply the ecclesiastical staff.

THE FABRIC OF CATHEDRAL CHURCHES.

We have seen that the magnificence or insignificance of modern cathedrals has depended on causes which worked in the old days before the Reformation. Rich capitular bodies, or rich monasteries, built fine churches. Poor places had to be content with more modest buildings. The Welsh cathedrals are for the most part small, as are some in England, like Chichester, Wakefield, and Newcastle.

The following passage from a little book by Professor Goldwin Smith (*A Visit to England*, p. 18), well describes the condition of our churches since the dawn of the so-called "Gothic revival":—"But among these, since the revival of Anglicanism, the hand of the restorer, or rather of the rebuilder, has been so busy, that in some districts it is easier to find

churches in an ancient style than an ancient church. It was no doubt right, from the point of view of religious feeling as well as from that of taste, to remove the high-backed pews, the galleries which ruined the form of the church, the hideous monuments which defaced the chancel; but these things, which an Englishman who has passed sixty remembers so well, had associations of which the work of Gilbert Scott or Butterfield, however correct as a reproduction of mediæval Gothic, is devoid." In the following pages it will be my painful duty to remark upon this renewal of ancient features, and especially upon the addition of modern features, such as a stained glass window like that at the west end of Gloucester Cathedral, or a choir screen like that at Durham, or a reredos like that at Chichester, which show how little the movement has done for the real improvement of taste in ecclesiastical art, and how appropriate the term "Vandalic" is to apply to such innovations.

The characteristics of the several cathedrals are of peculiar interest. There are three towers and spires at Lichfield, three towers at Canterbury, York, Lincoln, Durham, and Ripon. Salisbury, Norwich, Chichester, and Oxford have spires. There is no cloister at York, Winchester, Peterborough, Ripon, Rochester, Exeter, Ely, Lichfield, St. David's, Carlisle, Manchester, or the Welsh cathedrals. Bangor, Manchester, and Ely have each a single western tower. Ely and Peterborough have central lanterns. Exeter has transeptal towers. Lincoln, Ely, and Peterborough have western transepts. There are aisleless transepts at Canterbury, Bristol, Norwich, St. Asaph, Bangor, Carlisle, Winchester, Worcester, and Gloucester. Llandaff, Wakefield, Newcastle and Manchester are not cruciform. Norwich and Peterborough end in apses. There are western screens at Salisbury, Lincoln, Peterborough, and Exeter. There is an

eastern screen at Durham. York, Salisbury, Rochester, Hereford, Wells, and Worcester have a choir transept. The cloister is on the north side at Lincoln, Canterbury, Chester, and Gloucester. Wells, Chester, and Chichester possess only three alleys; Hereford and Oxford two. Bangor, St. Asaph, and Carlisle have no Lady Chapel; at Rochester it is on the south side of the nave, on the north side of the choir at Ely and Canterbury; at the west end at Durham; at the east end at Peterborough, Gloucester, Chichester, Hereford, etc. It is equal in height to the choir at Lichfield. At Bristol all the aisles are of the same height. Llandaff has only two western towers. Chichester and Manchester have additional aisles to the nave, and Oxford to the choir. Chichester retains a detached bell-tower. At Wells, Gloucester, and York, the chapter-house is on the north side. Canterbury has a circular chapel at the east end. There are crypts at Canterbury, York, Winchester, Rochester, Worcester, Hereford, Gloucester, and Ripon.

The Ecclesiastical architecture of England has been divided into five styles: the dates are assigned with as much accuracy as is possible, but the transitions were gradual.

I. *Saxon.* Examples: the crypt of Ripon, and a part of that at York.

II. *Norman.* English-Romanesque, or twelfth century. Examples: the naves of Rochester, Durham, Oxford, Peterborough, and Ely.

III. *Early English.* Lancet, First Pointed, Early Plantagenet, or thirteenth century. Examples: Salisbury, nave and transepts of Westminster Abbey; transepts of York, naves of Wells and Lichfield.

IV. *Decorated.* Geometrical and Flowing, Middle Pointed, Edwardian, Later Plantagenet, Curvilineal, or fourteenth century. Examples: Choir and west front of York, a great part of Exeter and Lichfield.

V. *Perpendicular.* Vertical Horizontal, Late Pointed, Late Plantagenet, Lancastrian, or fifteenth century. Example: the nave of Winchester.

The broad characteristics of each style are the following.

I. *Norman.* William I. to Richard I. (1066—1189). The ceiling is flat; the ribs are flat bands crossing the vault at right angles, and are enriched with zigzags. The choir ends in a semi-circle or apse. The doors are generally deeply recessed, with grotesque and various mouldings above the arch, which is invariably round; the windows have no divisions; the pillars are round or octagonal, sometimes channelled; the buttresses have but a slight projection, and are flat and broad; arcades are common; the roofs are steep; turrets are tall; the groining of the vault, which is often cylindrical or barrel, is plain, or at most has a zigzag moulding along the broad, massive ribs; turrets terminate in conical spirelets; mouldings consist of alternate rounds and hollows, with splays and few fillets, or are broken into zigzag lines, or form billets and beakheads. Transitional, 1189—1199.

II. *Early English.* Richard I. to Henry III. (1199—1272). The pointed arch contains the germ of the vertical principle, buttresses are enlarged to resist the lateral outward pressure from the roof downwards caused by its introduction, hence the pyramidal form of this style; ribs are cross springers, crossing the vault at right angles, or even diagonally, along the groins. The windows are long, narrow, and lancet-shaped, often combined in triplets or double; circles are often interposed between the lights and enclosing arch; the mouldings are more boldly cut; foliage or a dog-tooth ornament, *i. e.* a square-edge, notched like a St. Andrew's cross, are used in the hollows. The arches are lancets (acute angled), drop (obtuse angled), foliated, or form equilateral triangles; the

roofs have a high pitch; the ceiling is ribbed and groined, and usually stone vaulted. Spires and the triforium are prominent features. Flying buttresses are used: buttresses are divided into stages with sharply-sloping set-offs, and are usually pedimented; the angles are often chamfered. Capitals resemble inverted bells, and are wreathed with foliage. Crockets and knobs are set on the edge of pinnacles, usually circular, octagonal, or square, and sometimes shafted. Pillars are circular, octagonal, or shafted. The doors are deeply recessed, with small shafts in the jambs, are often flat, sometimes round-headed, the featherings are often trefoiled or cinquefoiled; when double they are divided by a single shaft, their chief ornaments consisting of iron scroll-work. Mouldings have outlines of rectangular recesses, or are alternate rounds and deeply-cut hollows: sometimes splays and small fillets are used. The vault has ribs along the apex, and additional ribs between the cross springers and diagonals. Piers frequently divide windows. Stone coffins of this and the preceding style are coped, ornamented with crosses, or bearing effigies of the dead, sometimes placed in low recesses, and occasionally simply canopied. Transitional, 1272—1307.

III. *Decorated.* Time of Edward I. (1307—1360); Edward II. to Edward III.; latter part of his reign, Transitional. The tracery of windows is a distinguishing feature, which appears in the orbs, or ornamented spaces upon walls. The circles become pointed and flowing ovals; crockets and finials receive a more undulating outline; buttresses support angles obliquely; pinnacles are square or polygonal, with crockets and finials. The vaulting has the main ribs tied together by transverse, diagonal, and cross ribs; diaper-patterns cut in stone are profusely used; the triforium is a mere gallery; bosses are multiplied and the ribs entangled in the vaulting. The windows are of large dimensions, their tracery formed of

geometrical figures, and later in the style, flowing in waving lines; while mullions divide the window below into many compartments. The doors resemble Early English doors, but are not so deeply recessed; the arches in large examples are pointed—in smaller, of ogee form; niched statues are introduced in the jambs, and windows and doors have often triangular or ogee canopies. The feather mouldings are seldom found wanting. Iron scroll-work is still employed on doors. Mouldings have usually large, shallow hollows, ovolos, and ogees, the curve of contra-flexure; fillets and splays are often used; round mouldings have generally a sharp edge, or are convex in the middle and concave at the ends; enrichments are fanciful, leafage, heraldic, or masks; arches are drop, equilateral, or ogee. Stonework is foliated, *i. e.* cut into small hollows like spear-heads; buttresses are niched, and have triangular pediments, or pinnacles; pillars, in plan like a lozenge, have clustered shafts; walls are diapered, and hollows enriched with ball-flowers—a three-petal flower, enclosing a ball (the pomegranate of Castile, or of the temple of Jerusalem), or a flattened blossom of four petals; arches are equilateral triangles; and the Lady Chapel is a prominent building. Tombs began to have canopied effigies introduced in the sides; slabs to be inlaid with brass, and sepulchral inscriptions introduced; and later the sides were enriched with quatrefoiled panels.

IV. *Perpendicular.* Richard II. to Edward VI. (1377—1546). The tracery from the windows usurps walls and roofs, piers and arches are no longer in justly-balanced proportions; some members disappear, as the triforium; others exaggerated, as the clearstorey. Panelling is profusely employed, fan tracery is much used; the pillars are clustered, and of lozenge shape; pinnacles are usually square; the arches obtusely-pointed ogee, and four-centred; window tracery is

vertical; transoms cross the mullions at right angles; the vaulted and depressed roof becomes very complicated; doors have a square moulding, forming a spandril, which is generally feathered, or has tracery; large hollows are in the jamb on either side; the upper parts of capitals are often battlemented, or have the Tudor flower, a sort of angular fleur-de-lys; parapets are battlemented, gurgoyles universal. Its marked character is squareness; arches are ordinarily four-centred; doors are generally panelled; mouldings become flatter, rarely splayed, and have large, shallow hollows, form ogees or undulate, or are concave in the centre and convex at the ends; splays are unfrequent; members are separated by quirks. Enrichments are very various, formed of foliage, grotesques, and heraldic devices; ceilings are flat, and usually divided into square compartments by ribs, and bosses and pendants are profusely employed. Large, richly-canopied recesses are employed for tombs; and chantries and screen-work introduced about them.

It may be worth while to point out that originally every English diocese comprised a kingdom of the so-called "Heptarchy." London consisted of the dominions of the King of Essex; Canterbury of the King of Kent; Winchester of the King of Wessex, and so on.

In the provincial college of Canterbury, the Bishop of London is dean, the Bishop of Winchester subdean, the Bishop of Lincoln chancellor, the Bishop of Rochester provincial chaplain, the Bishop of Salisbury precentor. The Bishop of Winchester is prelate, the Bishop of Oxford chancellor, of the Order of the Garter. The latter office was held by the Bishops of Salisbury from 1477 till the episcopate of Bishop Denison.

OFFICERS OF A CATHEDRAL CHURCH.

Dignitaries.

I. *Dean.*—The superintendent of the entire establishment.

II. *Precentor.*—The chanter who regulated the musical services, and is a member of the chapter in churches of the old foundation.

III. *Chancellor.*—The secretary of the chapter; librarian, the inspector of schools, the reader of the lessons, and theological lecturer, called anciently "Magister Scholarum."

IV. *Treasurer* or the *Sacrist.*—Had care of the plate, vestments, and furniture; provided necessaries of Divine service, and had oversight of the servants of the church, sacristans, etc.

V. *Sub-Dean.*—The vicegerent in the dean's absence.

VI. *Succentor* or *Sub-chanter.*—Acted in the precentor's absence.

Canon.—A member of the cathedral having his name on its register or canon, a stall, and a vote in the chapter.

Prebendary.—A stipendiary member of the cathedral, without a vote in chapter, but having a stipend (praebenda) and a stall.

Cursal.—A prebendary with rotatory, not permanent duties. (St. David's, St. Asaph.)

Vicar-Choral.—Salisbury, St. Asaph, York. Same as Minor Canon.

Minor Canon.—At Christchurch called chaplain.

Priest Vicar.—A minor canon at Lichfield, Hereford, Wells, and Exeter; so called as the representative of a particular dignitary. At St. Paul's minor canons bear the several offices of warden of the college (like that of custos, at Hereford); senior and junior cardinals, from the former custom of standing at

either horn of the altar during high mass; and epistoler and gospeler, the duty of reading the Epistle and Gospel having anciently devolved upon them.

In the following pages the position of the cathedral church as respects the parish or parishes in which it stands has been noted, from materials gathered and kindly communicated to me by Mr. Nevill Geary, of the Inner Temple.

The heraldry has been carefully examined. Where Le Neve differs from the ordinary usage I have noted the fact, as he was a professional herald.

POPULAR GLOSSARY.

Abacus, the uppermost part of a capital.

Aisle, the lateral passages on each side of the mid-alley.

Alley, the walk of a cloister.

Ambulatory, the aisle or procession-path behind the high altar commonly; any passage, a cloister, etc.

Apsis (Greek), a bow, semi-circular termination of a choir, etc.

Arcade, a series of arches.

Amice, a cloth worn round the neck.

Ashlar, squared or cut stone, said to be so-called from Ashley, where Bath stone was first worked.

Aumbry, a locker or cupboard to hold sacred vessels.

Basso relievo, sculpture in low relief.

Bay, a severy, a compartment or division of an arcade or vaulting.

Bench-table, a stone seat inside a church.

Boss, a projecting ornament at the intersection of the ribs or vaulting.

Bracket, a projecting support in a wall, to hold an image or lamp.

Broach, a spire rising from a tower without a gutter or parapet.

Campanile, a bell tower.

Canopy, an ornamental arched projection over arches, doors, windows, etc.

Capital, the head of a pillar.

Carol, a study in a cloister.

Chancel, the choir, from *Cancelli*, the screen which parted it off from the nave.

Chantry, an endowed chapel in which masses were sung for the founder of it.

Chasuble, the principal vestment of a priest, hanging in an oval form behind and in front, and embroidered with bands called orfreys.

Choir, from chorus, the place where they sing.

Church-garth, the cemetery.

Clearstorey, the upper tier of windows, *i. e.* clear storey.

Cope, a cloak-like vestment, used ordinarily in processions.

Corbel-table, a row of projecting stones to support parapets; a cornice on roof eaves.

Credence, a side altar to receive the sacred elements before consecration.

Crenellated, battlemented.

Crocket, projecting foliage on the sides of spires, arches, and pinnacles.

Cusp, a foliation in window tracery like a lance point.

Dormer, a gabled window in a roof.

Dorsal, hangings at the back of an altar.

Diapering, an ornament of flowers to decorate a plain surface.

Drip-stone, the label or weather moulding, the outer moulding or projection above doors, arches, and windows, to throw off rain.

Encaustic Tiles, tiles with devices burned in the furnace.

Feathering, arches and points in the ornaments of tracery.

Feretory, the shrine or depository of saints' relics.

Finial, foliated termination of the summit of a canopy; a pinnacle, etc.

Freestone, stone easily worked.

Groin, the vault formed by the intersection of two arched roofs.

Gurgoyle, a water-spout.

High pace, the raised floor below an altar.

Impost, a block capital.

Jamb, the side of a door.

Jesse tree, window, altar, etc.; a representation of the Saviour's genealogy, in which the personages forming a descent are placed on scrolls of foliage to represent a tree.

Lantern, a turret with windows or apertures at the sides.

Lectern, a reading-desk to hold the Holy Bible, usually in the form of an eagle.

Lich-gate, a church gate with a shed roof above it, under which the coffin rested.

Lierne, vaulting with crossing ribs or reticulations.

Light, the opening in a mullioned window.

Louvre, a turret-chimney on roofs.

Maniple, a towel worn on the left wrist.

Mid-alley, the central alley between two aisles.

Minster, the church of a monastery, a collegiate church, etc.

Moulding, the outlines of angles of projections or cavities.

Mullion, upright stone bars which divide a window into lights.

Nave, the western portion of a church, from *Navis*, as the *ship* of Christ.

Newel, the central pillar of a circular staircase.

Niche, an arched recess in a wall for an image.

Ogee, a moulding with a double curve, one convex, the other concave.

Orders, subdivisions of an arch, each having its own soffit.

Ovolo, a convex moulding.

Pane, the bay of a cloister.

Parclose, a screen.

Parvise, a porch or room above it.

Pediment, a triangular termination over porches or buttresses.

Pendant, a hanging ornament on roofs.

Piscina, a water-drain for rinsing the sacred vessels.

Poppy-head, the ornament on the tops of seats.

Presbytery, the retro-choir where the presbyters sat; the place of the high altar; sometimes the space between the reredos and eastern Lady Chapel.

Quatrefoil, *cinquefoil*, *trefoil*, a foliation or feathering of four, five, or three cusps respectively, in an arch, making the hollow resemble four, five, or three leaves.

Quirk, a small acute recess in mouldings.

Quoin, the outer angle of any building, usually of ashlar.

Ragstone, stone from the quarry, undressed.

Reredos, a screen behind the altar.

Respond, a half pillar attached to a wall, corresponding with another pillar opposite.

Rib, a projecting band of vaulting.

Rood-loft, a screen supporting the cross or rood.

Rubble, fragments of stone of different sizes.

Sedilia, seats near the altar for the clergy.

Set-off, slopes of masonry dividing buttresses into stories.

Slype, a passage between two walls, between the transept and chapter-house at Canterbury, Gloucester, Norwich, Peterborough, and Winchester.

Soffit, the under surface of an arch.

Spandril, a triangular space on the flanks of arches, between the outer part of an arch and its square enclosing frame.

Spire-light, a window in a spire.

Splays, jambs of windows slanting inwardly. A chamfer is a flat slope, formed by cutting away an angle.

Stage, a storey.

Stall, a fixed seat enclosed.

Steeple, a tower or spire.

Stole, a narrow, riband-like ornament, passing round the neck in front, and reaching below the knee.

String-course, a narrow moulding along the side of a building.

Tabernacle, a niche, Tabernacle-work is open ornamental work over stalls.

Triforium, Latin for thoroughfare, a passage or arcade between the lower arches and clearstorey.

Transept (Latin), cross-wall, the projecting wing of a cruciform church.

Transom, a horizontal stone bar in the lights of windows.

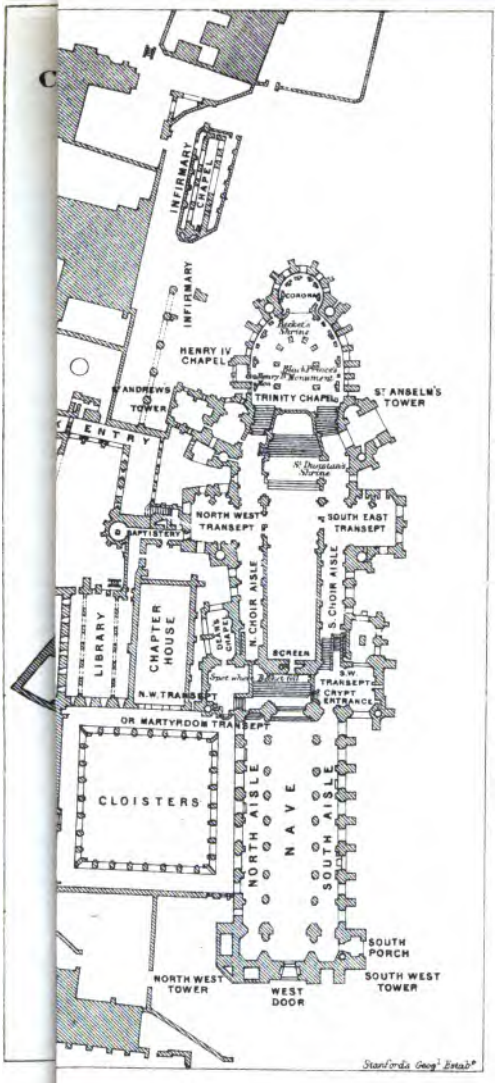
Tympanum, the space between the opening of a doorway and the encircling arch above.

Vault, an arched roof.

CANTERBURY CATHEDRAL.

CANTERBURY (Cantwarabyric, the City of the Men of Kent) was the first scene of the preaching of Christianity, and St. Pancras' Chapel, lately a pig-stye, the remnants of St. Augustine's Abbey, the church of St. Martin, partly constructed of Roman brick, and many other buildings, attest its antiquity. Two gateways of the Abbey survive, and now form part of a missionary college. The west gate of the city is still standing, and is used as a gaol. In St. Peter's Street the Dominican Friary lately served as a wool-house; the refectory forming a Socinian meeting-house, in which Daniel Defoe is said to have preached. There are extensive remains of other friaries and monastic buildings, those of the Grey Friars being in part over the stream of the Stour. The keep of the Norman castle is a coal-hole. There are some ancient earthworks, one of which is known as the Dane John, and should be ascended for the sake of the view it affords of the city and the cathedral. There are many parish churches, some of which have of late been partially or wholly removed.

Passing the traditional site of the Chequers, where Chaucer's Pilgrims alighted, at the corner of Mercery Lane, we reach Christchurch Gate, built by Prior Goldstone in 1517. On the right is the old school-house of the priory. The close is surrounded by the


INFIRMARY CHAPEL
INFIRMARY
CORONA
Becket's Shrine
HENRY IV CHAPEL
Edward Ist Monument
ST ANDREWS TOWER
TRINITY CHAPEL
ST ANSELM'S TOWER
ENTRY
St Dunstans Shrine
NORTH WEST TRANSEPT
SOUTH EAST TRANSEPT
BAPTISTERY
LIBRARY
CHAPTER HOUSE
N. CHOIR AISLE
S. CHOIR AISLE
SCREEN
N.W. TRANSEPT
S.W. TRANSEPT CRYPT ENTRANCE
OR MARTYRDOM TRANSEPT
CLOISTERS
NORTH AISLE
NAVE
SOUTH AISLE
SOUTH PORCH
NORTH WEST TOWER
WEST DOOR
SOUTH WEST TOWER
Stanford's Geog! Estab!

gardens of the canons' houses. In front is the south side of the cathedral.

No cathedral presents a more solemn and imposing exterior: the two western towers, full of grandeur and beauty, and the central steeple, one of the most graceful examples of pointed architecture, give dignity to the vast and picturesque pile, grander even now than when it burst upon the view of the motley train of pilgrims to Becket's shrine, who halted on the neighbouring hill to kneel in devotion, and then to rise and shout for joy at the sight of its beauty.

The church first built on this site was probably of the type of an ancient Roman basilica. It was much injured by the Danes in 938, and was burnt in 1067. Lanfranc (archbishop 1076-86), completed a new building, on the same plan and with the same dimensions as the church at Caen, where he had been prior, of which Anselm (archbishop 1093—1109), with Ernulph and Conrad the priors, enlarged the choir and built the choir transept, the western portion of the crypt or undercroft, the largest, finest, and most interesting in England, measuring 163 ft. by 83 ft. 6 in., and the chapels of SS. Anselm, Andrew, and the Holy Trinity. William Corboyl, 1123-36, restored the church after a fire in 1130; once more a fire destroyed the choir, September 5, 1174, which was rebuilt by William of Sens, 1175-78, who, owing to a fall from a scaffold, was compelled to return to France; the Trinity Chapel, eastern part of the crypt and Becket's Crown, were rebuilt by William the Englishman, 1179-84. The latter was possibly erected on the site of the ancient circular Baptistery and Tomb-house of the Saxon primates, and occasionally used as a chapter-room. It bears some similarity to the east end of the Marien Kirche, at Lubeck. The stone enclosure of the choir, 14 ft. high, was built by Henry de Estria, prior 1304-5; and in 1363, the chantry

of the Black Prince in the crypt. Simon Sudbury, 1376-82, commenced the rebuilding of the nave and main transept, with St. Michael's Chapel (the architect was Chillenden, prior 1376—1410), and built the west gate. The nave was continued by William Courtenay, 1382-97; Thomas Arundel, 1397—1414, gave a peal of five bells to the north-west bell tower, or Arundel steeple, which was rebuilt in 1840; the nave was completed in 1400; the cloisters and chapter-house were in progress, and the chantry of Henry IV. erected, in 1412. The vaulting of the chapter-house was set up between 1391 and 1411. Prior Goldstone, 1449-68, built the Lady Chapel and completed the south-west Chichele or Oxford, formerly St. Dunstan's, tower. Selling, prior in 1472, completed the central Angel or Bell Harry Tower, as it has been variously called, from the bell or a gilded angel standing on one of the pinnacles, now lost. It is the glory of all towers, of two stages, with two two-light windows, transomed in each face, the lower tier being canopied, combined in one superb and harmonious structure, surrounded by octagonal turrets at each angle. Prior Goldstone, about 1495, added the two buttressing arches and ornamental braces beneath it. The great Dunstan bell, recast by Mears, weighs three tons ten hundred weight.

The western front is flanked by two towers; that upon the south is the Chichele steeple; the porch is on its south side and has a central niche, in which was represented the martyrdom of Becket, on a panel of the fifteenth century. It is now the Bell Tower. The northern or Arundel steeple was rebuilt in 1840 by Austen, at a cost of £25,000. The old Norman tower then removed, had a leaden spire 100 ft. in height, which was taken down in August, 1705. The western window is of seven lights, with three transoms; the west towers are each of six stages, with two two-light canopied windows in each of the

two upper tiers on the front, but three on the sides, and a large four-light window below, ranging with those of the aisle; the base tier, like the buttresses, has rich panelling, and has been furnished with statues which it is difficult to admire. The parapet is battlemented. There are four large double pinnacles at the angles. In the gable is a peculiarly-shaped window, filled with intricate tracery over a deeply-recessed and niched porch. Above the aisle windows are quatrefoiled squares. The clearstorey consists of three-light windows. The main transept has a perpendicular, eight-light window, with panelling in the gable and a pinnacled octagonal west turret; the front of the choir transept is Norman, with arcades, a large round window, and three lights in the gable. The west turret is arcaded and crowned with a short spire. The clearstorey, as in the choir and Becket's Crown, consists of lancets. The south side of the cathedral is by far the most picturesque and perfect, as seen from the Green Court. The nave, of eight bays, has no triforium. Each bay consists of a huge arch resting on filleted pillars, and is subdivided into the pier arch, with the clearstorey and panelling reaching to the string-course above. It is paved with Portland stone. The vaulting and vaulting shafts are the prominent features of the nave, and the pier arches are quite surbordinate; these shafts are banded, as at Bath, like Early English. The main transept has no aisles. The north wing bears the name of the Martyrdom, the site of the murder of Archbishop Becket, near St. Benedict's apsidal chapel (now built over by the Dean's Chapel), December 29, 1170, while vespers were being sung. The west door at the cloisters by which he entered, and the Caen pavement by the wall on which he fell, remain. The Primate was mounting the stairs to the north aisle, now removed, to seat himself in his patriarchal chair, when the knights seized him; he then clung to the

pillar awhile, but fell on the spot, now marked by a square stone, under the blows of their swords. A handkerchief said to be stained with his blood is in the church of St. Maria Maggiore at Rome. In 1299 at the altar here, Edward I. was married to Queen Margaret, his second wife. The soft and silvery glazing of the north window was given by Edward IV. To the eastward is the Dean's, or Lady Chapel, parted off by a beautiful canopied screen. It was built by Goldstone (1449-68). The stone roof is exquisitely carved. Some of the monuments of Deans are very curious, especially that of Dr. Boys. The south window of the main transept is filled up with portions of old French glass. A chapel on the east of the south wing is that of St. Michael; above it is a parvise built in the fifteenth century. The choir, of five bays, offers the earliest instance of the pointed arch in England, as well as of groining on a large scale, owing to a French influence at the moment when the native architects were working out a complete round-arched style, like that of Germany. It is approached by noble flights of stairs: the screen, of the fifteenth century, has been restored with its imagery of founders and saints. Unfortunately the stone seats of the pilgrims have given place to hot-water pipes. The clearstorey of the choir is filled with stained glass representing our Saviour's genealogy. The carvings on the stalls were wrought by Grinling Gibbons. They are incongruously picturesque, and were with difficulty saved from Sir G. Scott. The triforium has shafts of Petworth marble; the disuse of this material and Purbeck and Bethersden in the succeeding styles is attributed to their liability to flaw, when set in a perpendicular position. The crimson velvet on the altar was the gift of Queen Mary II., and a chalice was presented by the Earl of Arundel in 1636. The reredos was set up by Austen in the decanate of the Hon. H. Percy, afterwards

Bishop of Carlisle. Some of the tapestry hangings given by Prior Goldstone (1494—1517) for the choir, are now used at festivals in the cathedral of Aix in Provence. In 1643, a Puritan nick-named "Blue Dick," one Richard Culmer, with a body of fanatics, demolished much of the stained glass; the brasses were destroyed, and the monuments injured, while the nave was the barrack of the ribald soldiers of the Commonwealth, who committed great excesses. In 1641, at Epiphany-tide, the Puritans wreaked their profanity and sacrilege on the choir and monuments. In 1660, £12,000 were required to fit the church for the decent celebration of divine service. The throne, a gift of Archbishop Howley, cost £1200: it was carved by Flemish workmen, from the designs of Austen. The stone pulpit, by Butterfield, was put up in 1846. The eagle is dated 1663: it is used as a litany desk, while the lessons, as at Wells and Westminster, are read from the stalls. The organ was rebuilt by Samuel Green, and was used at the Handel Festival in Westminster Abbey in 1784, removed from the screen to the south triforium in 1827, and enlarged by Hill in 1842. In this cathedral Archbishop Theodore first introduced the ecclesiastical chant. In the choir are pointed arches; the triforium consists of two rounded arches in each bay, each subdivided into two pointed arches. In the Trinity Chapel the lower pillars are round, and the triforium is an arcade of lancets; the clearstorey in both is an arcade of threefold arrangement in each bay, a broad window between two narrow lancets. In the choir transept the triforium has round windows in an arcade of lancets over a similar range. On the wall of the north choir transept is a fragment of a fresco of the conversion of St. Hubert.

In the apse, approached by a broad flight of steps, is the chapel of the Holy Trinity. Up these steps pilgrims climbed on their knees. There is a curious

mosaic pavement on the floor, representing the signs of the Zodiac in *Opus Alexandrinum*. Here stood the shrine of St. Thomas. In the roof above is a wooden crescent, supposed to be an allusion to the popular, though erroneous, belief that his mother was an Oriental princess. Erasmus was so dazzled with the wealth of gold and jewels here displayed, that he says before it Midas and Crœsus would have seemed as beggars. The chapel was built by the architect who is known as "English William," to distinguish him from William of Sens, who built the more western portion. The early use of pointed arches is here to be observed. To the shrine constructed here, the body of the martyr, which had been deposited in the crypt, was removed with great solemnity on the 7th July, 1220, Becket having been canonized as early as 1173. Representations of the shrine may be seen in the very ancient stained glass windows of this part of the cathedral. They are of the highest interest. It is but fitting that the oldest, and perhaps I may add, the best stained glass in England should be found in Canterbury Cathedral. To a few small specimens in other churches, chiefly consisting of ornamental work without figures, a greater antiquity has been doubtfully assigned. But in the three windows which contain the Miracles of St. Thomas; in the east window, which displayed the mystic symbolism with which the piety of the middle ages overlaid the story of the Redeemer's Passion; in the two windows of the north aisle, which are all that is left to us out of six described in an early manuscript; in the circular window of the north-eastern transept, and in more than half a dozen subjects now scattered in various parts of the church, and separated from the different series to which they originally belonged—in all these examples of the art of glass painting as it was practised in the thirteenth century—perhaps, as I hope to show, in the twelfth

—Canterbury can boast of such a display as may favourably compare with any other, here or on the continent. (For further particulars the reader is referred to the *Archæological Journal*, vol. xxxiii., p. 1.) The first of these windows in the north aisle of the choir contains sixteen scenes from the history of Becket's *post mortem* miracles, the second twenty-two, and the third, which may be slightly later, thirty-three. They were made while the older tomb was still fresh in the memory. It is represented with two holes in the sides. The box, which Erasmus describes as containing the archbishop's sudary, and which Colet turned from with such disgust, is on the slab in most of the views. In an adjoining window to the westward are some fragments, gathered probably from all parts of the church, among which we recognize some further scenes from the series of the saint's miracles, and a very fine lozenge-shaped picture in a different style, representing the Agony in the Garden, which I do not doubt formed a portion of one of the series of windows in the "Crown" at the east end.

Two windows in this north aisle of the choir, are all that remain of six which are described by old authorities. They should not be overlooked by the visitor, as they are full of curious symbolism. The birth of Christ and His early life are depicted in the central panels, and the types from the Old Testament with them. Observe the Magi, all asleep in one bed; Shem, Ham and Japhet dividing the earth, which one of them holds in his hands, like a gorgeously-painted map; and in the sixth panel of the first window a very curious scene, in which we see depicted a bronze idol or statue, similar, no doubt, to some the artist had seen as of Roman work. Whoever he was who designed the work, he knew what was classical art, and deliberately preferred his own. The exaggerated muscular development which came in again under

Michael Angelo and his contemporaries in Italy, is here seen quite plainly.

On the great day of the Translation, which was observed for centuries, not at Canterbury only, but in many other churches, especially in England, pilgrims came to the shrine in thousands. Seven jubilees were held before 1520. In 1180, Louis VII. of France made splendid offerings here, and promised the prior and monks a supply of French wine, long paid. Edward the Black Prince desired that his body should be buried near the shrine, and his noble tomb, with its shields "for war" and "for peace," still remains, with the tabard, the helmet, and the sword-sheath of the prince suspended above. He died in 1376. On the opposite side of the chapel is the tomb of Henry IV. Over it was a painted canopy now hardly to be made out. King Henry died in 1413. His successor, Henry V., on his way back from Agincourt in 1416, knelt at the shrine and made a rich offering. Henry VIII. came here with Charles V. at Pentecost in 1520; but eighteen years later, in April, 1538, the saint was formally summoned before the king's Courts at Westminster, and counsel were heard on either side. Becket was condemned for high treason against Henry II., the bones were buried, and, it is supposed, were lately identified in an uninscribed tomb close at hand. The jewels and gold were carried off for the king, who afterwards wore the "Regale," as it was called, the diamond offered by Louis VII.

Further east is the curious circular chapel known as "Becket's Crown," and supposed to have contained in a separate shrine the severed portion of the archbishop's scalp. Here the throne of successive archbishops was set, but the old seat is now in the south-east transept. The central window in the Crown is of thirteenth century work, and well repays examination. It is very complete, and an admirable

example of the intricate symbolism of the time. The subjects are arranged in three quatrefoils and two lozenges: the Crucifixion occupying a square panel at the foot, surrounded by representations of the spies carrying the great bunch of grapes; of Moses striking the rock; of the sacrifice of a lamb in the Temple, and of Abraham offering up Isaac on Mount Moriah. Next above is a lozenge-shaped panel, painted with the Entombment, adjoining which we have Joseph's brethren putting him in the pit; Samson shown in his sleep by Delilah; Daniel in a walled city, labelled "Babilonia," and Jonah let down into the jaws of the whale by two men in a ship. Above these scenes is a quatrefoil, in the centre of which we see the Resurrection, surrounded by representations of Moses and the burning bush; Noah in the Ark; Rahab letting the spies down by the wall, and Jonah landing near Nineveh from the mouth of a great whale. Then another lozenge represents the Ascension, and the scenes surrounding it are the Ark of the Mercy-seat; Elijah ascending in a chariot of fire; the burial of Moses, and Hezekiah sick, while an angel gives him the sign of the shadow on the dial of Ahaz. The last of the series is at the top. In a square panel we see the great event of the Day of Pentecost. Above it Christ sits enthroned in glory. Moses receiving the two Tables of the Law is below. On one side is the first ordination of deacons, and on the other the descent of the Holy Spirit on the disciples. The whole style of this window is later than that of the Becket series.

In Becket's Crown is the tomb of Cardinal Pole (died 1558). Several other archbishops lie here and in the choir aisle. Passing St. Anselm's Tower and Chapel, we come to the south-eastern, or choir transept. Thence we descend by the pilgrims' steps and the aisle to the south-west transept, from which we visit

St. Michael's, commonly called the Warrior's, Chapel. Here are several interesting and curious monuments. Margaret (Holland) was successively the wife of John Beaufort, the half brother of Henry IV., and of Thomas, that king's second son. She died in 1437. Lady Thornhurst (died 1609) in a prodigious ruff, several members of the Nevill family—one of whom is represented as being buried at sea, in armour—and the brave Sir George Rooke (died 1706), are commemorated here, or close by; and disposed in various places are the tattered colours of the Kentish regiments, the Third Buffs, the Thirty-first, and the Fiftieth.

Other monuments in the church should be mentioned. In the north aisle of the nave observe that of Hadrian Saravia, the friend of Hooker (died 1612), that of Sir John Boys, founder of Jesus Hospital, (died 1614); and that of Archbishop Sumner (died 1862), and buried at Addington. In the north-west transept is the tomb, of oak, of Archbishop Peckham (died 1292). In the north choir aisle is the gorgeously-coloured and gilt altar-tomb of Archbishop Chichele (died 1443), the founder of St. Bernard's, now called All Souls College, at Oxford—an expiation for having counselled the war of Henry V. with France. In the Lady Chapel, now called the Dean's Chapel, are some curious tombs and tablets. Dean Bargrave (died 1642) is commemorated by his portrait painted on copper. Dean Boys (died 1625) is shown as he was found dead in his library.

From the south transept we descend to the Crypt, an unusual feature in an English Cathedral. At the eastern end, in picturesque contrast to the massive Norman piers, are the Perpendicular parcloses of "St. Mary Undercroft," a second shrine of inestimable magnificence and wealth. Near it was buried Cardinal Morton (died 1500), by whose arrangement Henry VII. married Elizabeth of York, and the Wars of the Roses, after raging for a century, ceased

at last. Still further east, under Trinity Chapel and Becket's Crown, the crypt is remarkable for its massive double piers. It was here, but in an earlier building, that the body of the martyr was first interred, and before the tomb, in 1172, Henry II. submitted to be scourged by an assembly of bishops and abbots, assisted by the resident monks. In this undercroft there are many other points of interest. It was granted by Queen Elizabeth, in 1568, to the Walloon refugees from the persecution of Protestants by the Spaniards in the Netherlands. Their looms were set up here, and part of the south aisle was fitted up for a French service, which was carried on Sunday by Sunday till our own day. The refugees built up the chapel of St. John, and set their looms against the wall—by which means the very curious paintings of subjects from the Apocalypse have been preserved. In the crypt also may be found the chantry of the Black Prince, close to the Walloon church.

The whole cathedral has suffered unspeakable indignities and injuries from the alternate activity and neglect of the authorities. The old Norman north-west tower, a fine example of Norman work, was pulled down and rebuilt in imitation of the southern tower in 1840. The screen is filled with modern statues representing Hooker, Saravia, and other worthies, very badly done. The old Norman gate near the south transept was pulled down, and the treasury almost rebuilt in a poor style, in which the chief points of the original were missed. A staircase (E.E.), with heavy mouldings, leads to the hideous "Norman" Library, and hides some good old work. What Austen and a builder who succeeded him spared, was destroyed by Scott; but his favourite scheme of remodelling the choir was fortunately defeated, and since his death very little has been done, good or bad.

The Monk's Passage leads from the north-east transept into a circular chamber now used as a Baptistery.

Thence we pass to the Library, mentioned above, erected on the site of the Prior's Chapel, in a style which the architect imagined to be Norman. A large collection of valuable English Bibles is preserved here, as well as a number of the ancient charters of the monastery, of which one not only goes back to the time of Eadred, but is in the handwriting of St. Dunstan.

Descending, we reach the beautiful cloisters, the greater part of which are the work of Prior Chillenden, about 1400. The visitor who is acquainted with heraldry, should make a special study of the arms of Kentish families carved on the roof, to which Willement devoted a volume. Many Canterbury worthies are buried in the cloister, and the visitor will not fail to recognize a goodly number of Flemish and French names.

The Chapter-house is, as usual, in the east walk, and is or was lately in a somewhat neglected state, the present Chapter meeting in the Library. It is 90 ft. long and 35 ft. wide, and is chiefly of Chillenden's time. The oak "waggon vault" is fine and retains traces of colour.

No visitor should fail to see the actual door, between the cloisters and the ruins of the Archbishop's palace, through which Becket went to his death. It is at the north-west angle of the cloister.

The remains of the domestic buildings at Canterbury are extensive. North of the choir was the Infirmary and its chapel. A passage and a dark entry, celebrated by Barham in the *Ingoldsby Legends*, as haunted by Nell Cook, take us into the beautiful "Green Court," planted with limes. Here, besides some Roman columns brought from Reculvers, we see remains of the Great Dormitory, the Guest House, now the Deanery, built by Prior Goldstone, the beautiful Norman Almonry Gate, and near it the Norman staircase of the School. The school itself has been rebuilt in the same style as the Library, and is a terrible

eyesore. Altogether, few cathedrals, except perhaps Salisbury, have suffered so much from the Vandalisms of so-called restorers, and it is to be feared that poverty, rather than inclination, has prevented further innovations.

The dimensions of the church, in feet, are as follows:

	Length.	Breadth.	Height.
Nave	178	71	80
Choir	180	40	71
West Transept	124	—	—
East Transept	154	—	—
Central Tower	—	85 square	235
Western Towers	—	—	130
Cloisters	—	144 square	—
Chapter-house	90	35	52
Total Length	514	—	—

The Chapter consists of the dean and six canons, and there are six minor canons, six preachers, twelve lay clerks, and ten choristers. Two of the canons are archdeacons—one of Canterbury, who is also Bishop Suffragan of Dover; and one of Maidstone. There are also twenty-four honorary canons. The late distinguished historian and antiquary, T. G. Godfrey-Faussett, was for many years Chapter-clerk, and died in office in 1876. The precincts form a parish called, after the Kentish manner, the "ville of Christ Church." Marriages are performed after banns, or by license.

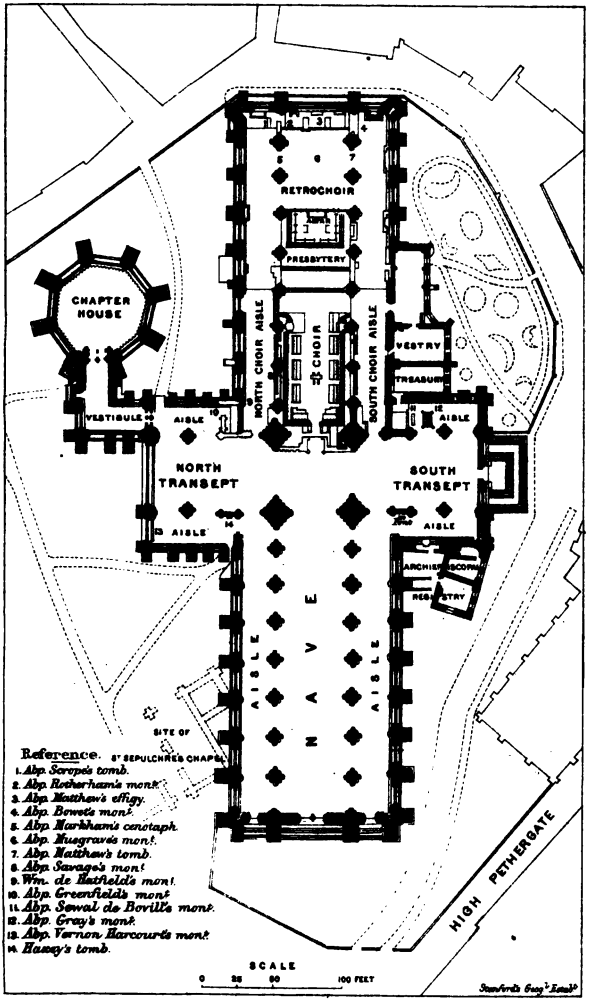
The arms of the Chapter are: Azure, on a cross, argent, the letter X surmounted by the letter I, sable (for *Christi*). The arms of the diocese are, according to Le Neve, "Azure, an episcopal staff in pale argent, ensigned with a cross patée, or; surmounted by a pall of the second, edged and fringed of the third, charged with four crosses formée fitchée sabbe."

YORK.

THE metropolitan church of the northern province is worthy of its dignity. It towers like a giant over all the city; the proportions are harmonious and noble, and the effect produced by the exterior is increased when we enter. The name of York is a contraction of Eure-wick, the Latin Eboracum, the word Eure being probably Celtic and signifying water, or a river. The junction of several rivers is at York, the most important being the Ouse, which above York is called the Eure. Constantine the Great is supposed to have been born in York, as well as Alcuin, Guy Fawkes, Bishop Porteous, Flaxman, the sculptor, and the Earl of Rosse, the astronomer. There is much to interest the antiquarian traveller in a visit to the city. A late archbishop was anxious to destroy many of the old churches, which add such picturesqueness to the streets. They are twenty-three in number, and they cannot all be filled at every service, but that is no reason for pulling them down, and the archbishop's scheme was happily frustrated.

On the site of a wooden church in which St. Paulinus baptized King Edwin, 627, on the north-eastern side of the city, a Saxon cathedral, of which some fragments are believed to exist in the crypt, was erected by Archbishop Albert, 767. Archbishop

YORK MINSTER.



London: Edward Stanford, 26 & 27 Cockspur St, Charing Cross, S.W.

Thomas, after a fire in 1069, rebuilt the nave, aisles, and transept with a large central tower. In 1171 Archbishop Roger rebuilt the choir and added to the crypt. Archbishop Gray completed the south transept in 1240, and John le Romayne, the treasurer, the north transept, refacing also the upper part of the tower. His son, Archbishop John le Romayne, laid the foundations of a new nave in 1291. In 1338 Archbishop Melton glazed the great west window. The stained glass was made by Thornton of Coventry in 1405-9. In 1355 Archbishop Thoresby ceiled the nave with wood. The Chapter-house was completed about the middle of the thirteenth century. Archbishop Thoresby also founded the Presbytery or Lady Chapel, 1361, which was completed in 1372. The choir was again rebuilt in 1400 and roofed in 1405. About 1409, the piers of the central tower were recased with Perpendicular work, but the tower did not assume its present aspect before 1470. The western towers were finished, that on the north in 1472, the other in 1456. The choir screen was finished in 1505.

Professor Willis thus sums up the characteristics of York Minster:—It is "in plan and proportion the simplest imaginable. It is in the form of a cross, of which, in rough measurement, the eastern limb is of the same length as the western, the total length of the transepts equal to half the total length of the nave and choir. The transepts are in length twice the width of the nave, and the whole church is four times the width of the nave. The choir is somewhat, (five feet) narrower than the nave. The church is square at the east end as well as the west, and the transepts have aisles to the west as well as to the east. The simplicity of its form is very little disturbed by external chapels and buildings, with the exception of the Chapter-house and of a few chapels on the south side of the choir, to which formerly corresponded similar chapels on the north. A lofty

tower rises in the middle (199 feet high). Two towers flank its western front (201 feet high), and in the middle of each side of the eastern limb of the cross one compartment of the side aisle is carried up to the roof, so as to form a kind of eastern transept. As the choir is somewhat longer than the nave (223 and 250 feet) and its pier arches narrower, nine compose the length of the choir and eight that of the nave. The church is an aggregate of various styles, having Early English transepts, a Decorated nave, of which the body has Geometrical tracery and the west end flowing tracery. The choir is in two portions, of which the most easterly is of very early Perpendicular, and the western of later Perpendicular. The central tower and the western towers are all Perpendicular, and subsequent to the choir. In the crypt are remains of earlier buildings."

The great fault of York Minster is, no doubt, its wooden vaulting. Except in the side aisles the roof is of timber, the builders having made their dimensions too great to be able to carry out their design in stone. The reader is not surprised to learn that it is the largest of English cathedrals, its area exceeding that of St. Paul's by 4,100 feet; being, in fact, 63,800, as compared with 59,700 at St. Paul's, 55,580 at Lincoln, and 53,480 at Winchester.

The western front is much admired. "Great Peter," the bell in the north tower, cost £2000, and weighs 10 tons 15 cwt. It was cast by Mears in 1845, and sounds F. There is a peal in the south tower. The central porch is divided into two portals by a shaft with six foliated triangles; above it rises the superb canopied west window of eight lights, 54 by 30 feet. In each tower there are three tiers of single windows: double buttresses add to their dignity. The clearstorey has windows of five lights, with quatrefoiled circles in their heads. The aisle windows have three lights with three quatrefoiled

circles. On the north side of the nave, where the palace of the Archbishops abutted on the cathedral, there are neither pinnacles nor canopies, and the buttresses are large, broad, and massive. On the south side the buttresses are tall, pinnacled, with projecting gurgoyles, foliated finials, and tabernacles filled with statues. In the clearstorey there are flying buttresses pinnacled. A common-place little Record Office abuts on the west side of the south transept. In both transepts there is an arcaded clearstorey, with three glazed lancets in five in each bay. The aisles have coupled lancets. In the north transept is the famous window known as the "Five Sisters." The east end has a great Perpendicular window between huge pinnacled buttresses. The central tower rises one story above the roof. The Chapter-house is on the north side of the choir, opening from a passage which leads from the eastern aisle of the north transept.

Within, the nave triforium consists in each bay of five trefoiled arches canopied. On the north side is a great beam, carved like a dragon's head, curved back, which supported the font cover. In the spandrels of the lower arcade are the shields of benefactors. The west window was glazed at the expense of Archbishop Melton between 1330 and 1350. It contains three rows—eight archbishops and eight saints, and a series of smaller figures. At the eastern end of the nave is the tower, and across the eastern arch is the choir screen, 25 feet high and 50 feet wide, with light and beautiful niches containing statues of English kings from William I. to Henry VI. The organ is above the screen. It was given by Lord Scarborough after the fire of 1829. It contains 79 stops, and 4,540 pipes. The stalls and reredos of the choir are of oak, and were carved in London from designs by Smirke, as well as the Archbishop's throne, the pulpit, and the reredos.

The eagle lectern, of brass, dates from 1686. The east window, 70 feet by 32 feet, has been called "the eighth wonder of the world," for its magnificent stonework and glazing. It contains 115 scriptural subjects, dating about 1404. Between the reredos and this window was the Presbytery, properly the retro-choir, containing the shrine of St. William of York, the special patron of the church; and the Lady Chapel, in all, the three easternmost bays. The transepts, with their Early English windows, are screened off from the choir. The vaulting, lierne, in wood, the same as in the nave and choir, is of stone in the side aisles. The "Five Sisters," which though only 5 feet wide, are each 54 feet high, are filled with the most exquisite thirteenth century glass. From this transept we reach the beautiful Chapter-house, with its famous inscription in letters of gold:—

Ut Rosa flos florum
Sic est Domus ista domorum.

"As the rose is the flower of flowers, so is this the house of houses." It has no central pillar. Round the walls are forty-four stalls. There is much ancient glass in the windows. In the entrance pillar is an exquisite effigy of the Blessed Virgin and Child. The wooden roof is vaulted. The crypt is of great interest, Norman, of four aisles with enormous piers. It is approached by staircases from the north and south aisles of the choir. The inner vestry contains many curious relics, such as the chair on which Richard III. was crowned in 1483; a long series of rings; an eleventh century ivory horn, and other objects. In the Library, behind the Deanery, formerly the Archbishop's Chapel, are many manuscripts, including some service-books of the Use of York. Among the printed books are Caxton's *The Hors, the Shepe and the Ghoos*, and the only copy known of the

second edition of *The Chorle and the Birde*, by the same printer.

The amount of old stained glass is greater than in any other cathedral. It is said that during the Civil War it was protected by Fairfax. There is much about it in the works of Winston, in the York volume of the Archæological Institute, and in vol. xvii. of the *Archæological Journal*. The heraldic glass in the first window of the north aisle of the nave, reckoning from the east, is especially fine, and has been identified as the gift of Peter de Dene, about the end of the thirteenth century. The monuments are not remarkable, though a great many archbishops are buried and commemorated in the church. In the Lady Chapel: Archbishop Scrope, beheaded in 1405; Archbishops Frewen, died 1664; Matthew, died 1628; Sharp, died 1714; Musgrave, died 1860. In the north aisle: Archbishop Sterne, died 1683. In the south aisle: Archbishops Bowet, died 1423; Hutton, died 1757; Lamplugh, died 1691; Dolben, died 1683; William Wentworth, Earl of Strafford, died 1695; Archbishop Savage, died 1507; William of Hatfield, second son of Edward III., born at Hatfield, near Doncaster, in 1336, and died at York in 1344; Archbishop Greenfeld, canopied tomb, 1315; the brass is one of the few surviving of the 120 which were entire in 1612; Dr. Beckwith, who died 1843, leaving £40,000 to York charities. In the south transept is the most beautiful of all these memorials, the canopied tomb of Archbishop Grey, died 1255, a good example of best work of the period. Near the entrance of the choir is a tablet to Jane, wife of Dr. Hodson, chancellor of York, who died in 1636, aged 37, in giving birth to her twenty-fourth child.

The cathedral church of York is one of those which are reckoned as of the old foundation. There is a dean, a precentor, a chancellor, a sub-dean, and a

succentor, some of whose offices are held by the four residentiary canons. There are four archdeacons, one of whom is Suffragan Bishop of Beverley; and there are twenty-seven canons, or prebendaries. A college of five vicars-choral used to be obliged to live in their own street of the city, called the Beddern, and were incorporated as at London, Hereford and Wells, as "the Corporation of the Subchanter and Vicars-Choral." The church stands in two parishes, St. Maurice and St. Michael le Belfry, but marriages take place by special license. If the couple are married in the Lady Chapel, they are registered in the books of St. Maurice's; if in the choir, in the books of St. Michael's.

In modern times the church has twice been injured by fire. In 1829, Jonathan Martin, a religious fanatic, the brother of John Martin, the artist, burnt the choir. In 1840, a clockmaker burnt the nave, by carelessness. The former fool expiated his offence by lifelong imprisonment. The greater criminal, who insanely lighted a fire in the tower to repair the clock, was not so much as tried.

Among the eminent archbishops few remain unmentioned above. St. William was falsely said to have been poisoned in the sacramental chalice, 1154. Geoffrey, a son of Henry II. by Fair Rosamund, died 1212. Zouche, who belonged to the church militant and took David Bruce prisoner, died 1352. Thoresby, lord chancellor, and Cardinal of St. Peter ad Vincula, settled a long-pending dispute as to precedence between Canterbury and York. In modern times he might have been reckoned a Protestant, as he said that it was better to hear God's word than a thousand masses; he authorized the earliest form of the Church Catechism "in the vulgar tongue." Rotherham, who died 1500, was Chancellor, and founded Lincoln College, Oxford. Wolsey, died 1530, was the famous minister of Henry VIII., a cardinal and Chancellor.

Heath, Sandys, and Matthew, were Elizabethan archbishops, and Montaigne, or Mountain, who advised James I. to promote him from Durham, as "an act of faith": "Say, Sire, to this Mountain, 'Be thou lifted up and cast into the see.'" Williams, of Conway fame, another member of the church militant, the last clergyman to hold the Great Seal, died 1650. Accepted Frewen, member of a Puritan family, was supposed to be the author of the *Whole Duty of Man*. Herring and Hutton were translated to Canterbury in 1747 and 1757, and Longley, the second of that surname, to be archbishop of York in 1862. Bishop Magee, of Peterborough, was translated to York in 1891, and immediately died. The Archbishops have their palace at Bishopthorpe, near York.

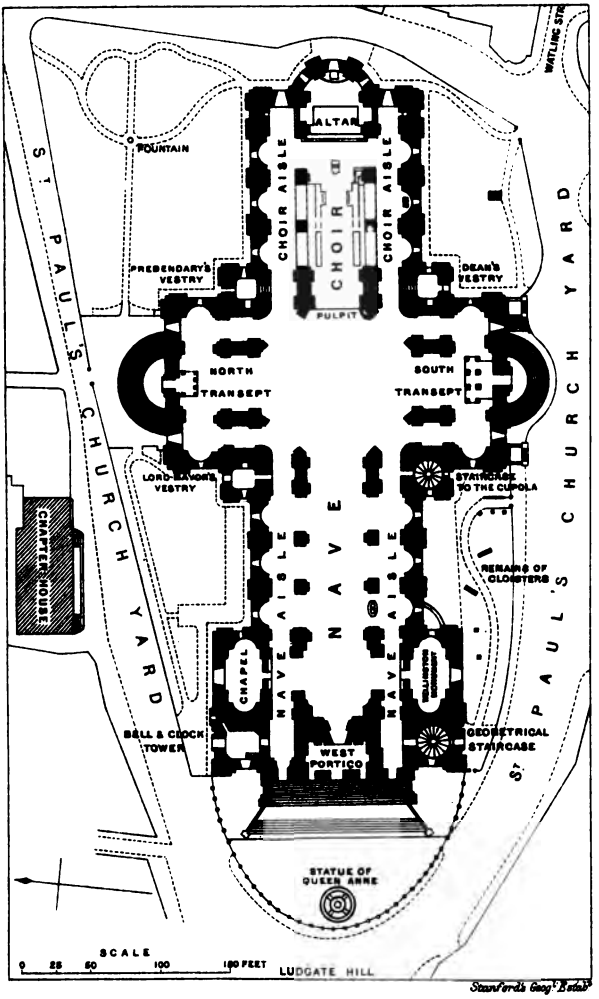
There is some controversy as to the arms of the see. They are usually given as "Gules, two swords in saltire argent, in chief a royal crown, or." But in some ancient carvings a papal crown is in chief, and Mr. Walcott says it should be "a mitre." Le Neve says "a crown royal."

LONDON.

THE cathedral church of London may be taken as typical in its history of all churches of the old foundation. I have thus used it in the preliminary chapter. Its constitution, altered, no doubt, in many ways, is still, nominally at least, what it was more than twelve hundred years ago; and every step of its history is easily traced from its first mention by Beda in 604, to the judgment of the House of Lords in the Reredos case in 1891.

On the other hand, though its history is so continuous and unbroken, its fabric has undergone greater vicissitudes than that of any other cathedral in England; and London can now boast of a church which is only to be compared with that of Salisbury, as having been planned, designed and completed in one style. The result is a building of which the citizens are justly proud; and although, for a time, the outburst of the so-called great Gothic revival threw its transcendant merits into the shade, it is emerging again, and shines forth once more on the vision of those whom an education in truly architectural principles enables to appreciate its beauties as beyond praise. The amateur character of the Gothic revival is well exemplified in the fact that no really great building was erected during its prevalence. With the modern Gothic architect detail

St PAUL'S CATHEDRAL.



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and ornament have been everything. With the designers of St. Paul's and Salisbury, proportion was everything. As a result, the principal modern Gothic buildings, stripped of their carvings and inlays, their traceries and mouldings, would present a miserable appearance; whereas, in the classical school, we can judge by many noble ruins, and by many such comparatively modern examples as Ashburnham House, or the Dormitory at Westminster, that ornament, while admirable as a set-off to proportion, is nothing in itself. We shall have numerous examples before us of this fact as we examine St. Paul's. In the Gothic style Salisbury stands alone.

The church, as we learn from Beda, was one of those founded by the immediate followers of Augustine, who arrived in England at the Court of Ethelbert, King of Kent, soon after Easter, 597. Ethelbert's nephew, and in some sense under-king, was Sebert of the East Saxons. When King Sebert was converted, like his Kentish uncle, a bishop was consecrated to his court, who set up his "bishop's stool" in the largest of the three old Roman-walled enclosures which were within the dominions of the King of Essex. That the site of Londinium, rather than that of Verulam or of Colchester, should have been chosen, may be accounted for by the convenience of the situation on the high road from Canterbury to the cities of Mercia and the north. It may be worth while here to combat two assertions. The first is that the site of an older church was chosen: but against this we must remember that such traditions of an earlier church as exist, point to St. Peter's, Cornhill; that these traditions contain so many anachronisms and other difficulties that they are indefensible; and that though Roman London was, no doubt, always a Christian city, the "always" points to an exceedingly brief period, namely, at most, from 360 to 460, or perhaps 100 years. Brief

as this period is, it seems enough to dispose of the other tradition, namely, that St. Paul's was founded on the site of a Temple of Diana. There was, so far as we know, not a single temple in Roman London. It would be strange, in a city walled, if not wholly built, after 360, to find remains of a temple. If any can have existed, it must have been within the boundaries of the Roman Prætorium, east of the Wallbrook; but not on the western hill across the brook, where, in fact, the wall and the paved roadway to Newgate are the only signs of the Roman occupation which have ever been found. Some cathedrals, as for example that of Canterbury, were, we know, founded where the king had a palace. Of St. Paul's, it is far more likely to suppose that it was built where within the walls there was a space of vacant land. This space, we may remember, was the triangular tract defined by the Thames on the south, by the line of the wall on the west, and by the line of the Watling Street on the north-east. As there was no gate at the place afterwards called Ludgate (or the Postern), this corner must have been a comparatively tranquil and untraversed spot, yet possessed the double advantage of standing on the highest ground west of the brook, and of sloping down to the river's edge, at the place known from very early times as Paul's Wharf.

The episcopate of Mellitus came to a sudden end. The heathen sons of Sebert drove him out, and the next figure of note whom we meet with as bishop, is Erconwald, or Erkenwald, who was consecrated in 675. Of his doings we have but legendary accounts. And two things should be noted here. We cannot be sure that Erconwald's church was that founded by Mellitus; and secondly, that, even if it was, it perished before the time of Alfred, who found London wholly "ruinated" and desolate, in 886, as it had been for thirty years, owing to the devastations of

the Danes. That St. Paul's should have survived alone is incredible.

It would be possible very soon after Alfred's re-settlement or refoundation of London to commence a regular series of ecclesiastical annals. This must be left for another place. We may, however, note that the church was at first parochial, the whole city probably being divided into three parishes; that the parish or precinct of St. Paul's was a ward of the city, of which the bishop was alderman, just as, at a later date, the Prior of Holy Trinity, Aldgate, was alderman of Portsoken. The canons are mentioned separately and collectively as early as 1115; and many of the principal officials, the Dean, the Precentor, the Master of the Scholars, afterwards Chancellor, and others are incidentally named. Successive kings granted estates, each to be the *corpus* of a prebend, and lands were also assigned for special provisions, and for bread and ale for the canons. Besides those who remained in London, and who, we may presume, had their residences, or prebendal estates in or near the city, a certain number lived, with their wives and families on their manors in Essex or Middlesex, more anxious to secure the succession of their prebends to their sons, than for the due solemnization of the services at St. Paul's. The early annals are full of the attempts made to induce the canons of St. Paul's to reside, if only for part of the year; and, as at Wells and Hereford, a college, here called of Minor Canons, or Vicars, was by degrees established. The canons, on their manors, away out at Willesden or Islington, Walton or Caddington, lived like country gentlemen, and have chiefly left their mark on history by their gradual enfranchisement of the slaves in the diocese, as did the canons of Wells and Exeter, and other places. The Bishop appointed a layman as his deputy, to exercise his jurisdiction as an alderman, and this deputy is

probably the person called in early documents, *prepositus* or provost. At the time of the Conquest, however, the bishop was still reckoned first among the citizens, and is named before the portreeve in the King's charter.

From this time on, he gradually withdrew from municipal affairs, yet the "Warda Episcopi" figures in a document at St. Paul's, as late as 1115. In 1228 a kind of claim which had been set up on behalf of the bishop to a "soke" upon Cornhill, was finally disposed of, and by 1291 both it and the old bishop's ward, round St. Paul's, had their lay aldermen.

The canons, meanwhile, and their chief the dean, for a dean was in office before the Conquest, were much tried by the question of residence. In 1150 they held a conference, "de pane et servitio," as it is usually called; but really "de pane et cervisio"—concerning bread and beer; and the manor of Willesden was parted among a number of canons, who seem to have been previously unendowed, or only endowed by the "surplice fees." The names of several still survive at Willesden, as Brand in Brondesbury, Map in Mapesbury, Brown in Brownswood, and Chamberlain (Richard de Camera) in Chamberlainswood. The canons were unfortunately able to lease away their interest in their prebendal estates, and did so with such success that only a single modern prebendary has a small annual sum from land which must be worth hundreds of thousands a year. The prebendal estate of Holywell or Finsbury was leased in 1315 by Robert Baldock, who then held it as a canon of St. Paul's, to the Mayor and Commons of the city of London. The lease was terminated by the Ecclesiastical Commissioners in 1867. In 1845 four canons residentiary were appointed, each to receive a fixed stipend. These clergymen, who are, strictly speaking, not canons, and who have no prebendal stalls, form with the dean the modern Chapter. The bishop had

vast estates until the time of Henry VIII., the manor of Stepney, including Hornsey, being the principal. His manor-house at Fulham, and a house rented in St. James's Square, are now his chief places of residence; but his palace at St. Paul's was not rebuilt after the great fire of 1666.

The church is not now reckoned parochial. The close is in four parishes, St. Augustine, St. Faith, St. Mary Magdalene, and St. Gregory. There are occasional marriages by special license, and the register begins in 1697. The prebendaries still retain one right: they can vote for proctors to represent them in Convocation. There are houses for the paid canons in Amen Court, north of the cathedral church.

St. Paul's, as we now see it, forms the chief ornament of the city of London. The dome claims to be the most beautiful of all the domes which, since the building of St. Sophia at Constantinople, have been erected in the East and the West. No other surpasses it in proportion or in the delicacy of its curves, though several exceed it in size. The following list will show the dimensions of the largest domes in the world.

The Pantheon at Rome is 146 feet high, and 142 feet in internal diameter.

St. Peter's is 333 feet high, and the interior diameter is 137 feet.

St. Maria, Florence: height, 275 feet; interior, 137 feet.

St. Sophia: height, 182 feet; diameter, 107 feet.

Church of Mosta in Malta: 200 feet in external height, 160 feet in internal height, and 124 feet in diameter.

The Gol Gomûz, at Bijapur, in India, is 198 feet in external height, 175 feet in interior height, and 124 feet in diameter.

The dome of St. Paul's rises to an interior height of 220 feet, with a diameter of 108 feet, and has an exterior height of 365 feet. St. Paul's was commenced

in 1675, when it was found impossible to repair the damages sustained by the old building in the great fire. The first stone was laid on the 21st June, and the building went on until 1710, under one architect, Sir Christopher Wren, not, as Mr. Wheatley has pointed out, one master mason but two, Thomas Strong and Edward his brother; and during the incumbency of two bishops, Henchman and Henry Compton. Sancroft, afterwards Archbishop of Canterbury, was Dean at the time of the fire, and was succeeded by Stillingfleet in 1677. He also became Archbishop of Canterbury, and in 1691 he was succeeded by Sherlock, who was Dean at the time of the consecration, and whose son, Thomas, was afterwards Bishop of London.

The cost of St. Paul's was partly defrayed by a tax upon coal, and partly by subscriptions, and amounted to £736,752. Sir Christopher Wren received £200 a year. In his later years he loved to be carried to a seat under the dome, and when he died in 1723, at the great age of 91, he was buried in the crypt, and Robert Mylne, afterwards architect to St. Paul's, placed these words in the cathedral above, "Si monumentum requiris circumspice"—"If you seek his monument, look around." This epitaph was formerly at the entrance to the choir, but is now on the inner porch of the north transept. Another brief epitaph should be mentioned here. When Wren commenced the work of laying out the lines of his new church, he told a workman to bring him a block of stone which was lying near. It was a portion of Bishop King's tombstone, and still bore the significant word *Resurgam*, "I shall rise again."

The following account of St. Paul's is founded on that of Gwilt, in *Edifices of London*, vol. i., p. 1. The plan is a Latin cross, with prolongations north and south at the foot, or west end. These prolongations consist of a morning chapel, and of what was formerly

the Baptistery, but is now occupied by the Wellington monument. At the internal angles of the cross are small bastion-like projections to strengthen the piers of the dome, which serve for a staircase and for vestries. The east end terminates in a semi-circular apse.

The exterior consists throughout of two orders, the lower Corinthian, the upper composite. There are semi-circular doorways at the extremities of the transepts. The western portico is in two storys, and has been adversely criticised as wanting projection; but the worst that can be said of it is that it is double, one portico under another. In the tympanum of the pediment, over the upper portico, is a relief, showing the Conversion of St. Paul, by Francis Bird. The portico is flanked by two exceedingly graceful towers, consisting of a square pedestal, from which rise steeples of two orders in light pierced work, covered with domes, "formed by curves of contrary flexure, very like bells."

The cupola "rises from the body of the church in great majesty," says Gwilt. The colonnade surrounding it is pronounced by Fergusson to be "quite unsurpassed." This colonnade stands on a large circular pedestal, which in its turn is supported on the piers and great arches of the interior. Round the whole exterior, except the front, is the massive iron railing cast at Lamberhurst in Sussex.

When we enter by the west door, the view towards and through the dome is very impressive. The nave consists of four bays, the first at each side leading into chapels as mentioned above. The side aisles, like the central avenue, lead to the dome and transepts, all opening by eight arches, four large and four smaller, as at Ely, which, no doubt, was in Wren's mind when he made this plan. The inner dome, vast as it appears, scarcely rises above the colonnade of the outer dome. An ingenious cone of

brickwork, concealed above the inner dome, gives great stability to the whole edifice. The choir consists of three bays, the central aisle terminating in an apse, which is in part masked by the great reredos, designed by Messrs. Bodley and Garner, which has caused so much controversy both in religious and in artistic circles. It is, however, very beautiful in itself, and affords the eye a measure by which to gauge the vast size of the building. It is in two ranges, the lower of the Ionic order, the upper, in the centre, Corinthian; but all ornamented with carved and gilt ornaments and coloured marbles, and adorned with statues and reliefs. It cost £37,000, and took eighteen months to erect, being completed in January, 1888.

The organ, by Willis, improving an old organ by Father Smith of 1694, formerly stood at the entrance of the choir, but has been removed to the spaces over the side aisles, being divided into two parts, with connection under the floor. A pulpit, very incongruous in style, and by no means beautiful in itself, has been placed under the dome for the services held under the dome. It is dedicated to the memory of Captain Fitzgerald, an Indian hero, died 1853.

From this pulpit the famous sermons of Canon Liddon were delivered.

The stalls and canopies of dark oak, exquisitely carved by Grinling Gibbons, cannot be too much admired, as well as the flower-wreaths in the spandrels of the dome, and many other carvings throughout the church, to which attention should be called on account of their rare excellence, and the freedom of some of the designs. Sir W. Thornhill's decorations of the dome are very poor; but not poorer, and much less obtrusive, than the mosaics with which the lower part has been filled.

The monuments in the church are nearly all in very bad taste, and some of them are eyesores in

every view. The best is the largest, the great sarcophagus and canopy of the Duke of Wellington, in the Baptistery or Consistorial Court, a most unsuitable place, where it cannot be properly seen. This great work engaged the attention of Alfred G. Stevens, the sculptor, for more than twenty years. The monument of Nelson is Flaxman's, but is in wretched taste, as is the half-naked statue by Bacon of Dr. Johnson, whose grave is not here, but in Westminster Abbey. The first monument to be placed in St. Paul's was that of John Howard, the prison reformer, by Bacon. In the nave is a recumbent figure of General Gordon, and near it, one of the few beautiful designs, the Angels of Death and of the Resurrection guarding a portal, inscribed with the names of Lord Melbourne and his brother, a very affecting monument by Marochetti. In the south aisle of the choir are effigies of Bishops Heber (by Chantrey), Blomfield and Jackson, and of Dean Milman, and a curious statue, in a shroud, of Dr. Donne, saved from the old cathedral. The stained glass windows are chiefly intended as memorials. They are in better taste and less obtrusive than in any other English cathedral.

When we descend into the crypt we see the great stone coffins of Nelson and Wellington. That of Wellington is of Cornish granite. That of Nelson is of black marble, and was originally made for Cardinal Wolsey. It lay in the chapel called Wolsey's Tomb-house, at Windsor, till 1805, when it was placed here; but the body of the great admiral is under, not in it. In the crypt, part of which has been since 1877 fitted up as a morning chapel, are also to be seen the graves of Wren, died 1723; Sir Joshua Reynolds, died 1792; Sir Thomas Lawrence, died 1830; J. M. W. Turner, died 1851; Sir Edwin Landseer, died 1873, and Foley, the sculptor, died 1874. There are portions also of the

monuments of Sir N. Bacon, Sir C. Hatton, and Dean Colet, from the old church; and in front of the altar, immediately under the altar of the church above, is the granite gravestone of Dean Milman, died 1868, the historian of St. Paul's.

We next ascend by steps opening from the south aisle, and reach what in another church would be the triforium. It is above the aisle, and at its western end is the Library, which is well worth a visit. It contains a model of part of the cathedral, and designs for its embellishment, and some documents relating to the history of the city, of the highest value. They were calendared for the Historical Manuscripts Commission by Mr. Maxwell Lyte, and the list was printed in the *Ninth Report*. In the tower nearest the Library is the clock. The minute hand is eight feet long. There is a good chime of twelve bells in the north-western tower, presented by subscribers in 1877. A new great bell, to be only tolled at the deaths of the royal family, the Lord Mayor, the bishop and the dean, has been placed in the other tower. It weighs seventeen tons, and was safely hauled up through a breach in the wall in 1882.

Continuing our ascent we reach the Whispering Gallery, and the Stone Gallery on the outside of the great drum of the dome. A fine view may be seen hence; and we may proceed by a system of ladders to the outer Golden Gallery, which in clear weather affords a magnificent panorama of London and its interminable suburbs. The ball is 6 feet 2 inches in diameter. The cross weighs 3,360 lbs., and it is said that half a dozen people can be seated within. The stair walls are covered with the inscriptions of visitors, some of them dated very soon after the church was built.

On the north side, opposite the beautiful semi-circular porch, is a plain building containing the

modern Chapter-house, the architect's office, and, it is said, a suite of rooms appropriated to the occupation of the bishop, should he require them.

In the churchyard, on the south side of the nave, may be seen some relics of old St. Paul's. They consist chiefly of the foundations of the cloisters and the Chapter-house, which was in the cloister garth.

The dimensions of St. Paul's Cathedral are given by Gwilt as follows :—

Long, within, 500 feet.
Broad, at entrance, 100 feet.
Front, without, 180 feet.
Broad, at the cross, 223 feet.
Cupola, clear, 108 feet.
Cupola and lantern, high, 330 feet.
Church, high, 110 feet.
Pillars, in front, 40 feet.

St. Paul's stands on an area of 84,025 feet, of which 14,311 feet are occupied by the points of support.

The ball and cross are 365 feet from the pavement.

The western towers are 220 feet high.

The west front is 180 feet in height, and the same in breadth.

The arms of the Dean and Chapter are, "Gules two swords in saltire ppr. in chief, the letter D., or." The arms of the diocese are the same without the letter.

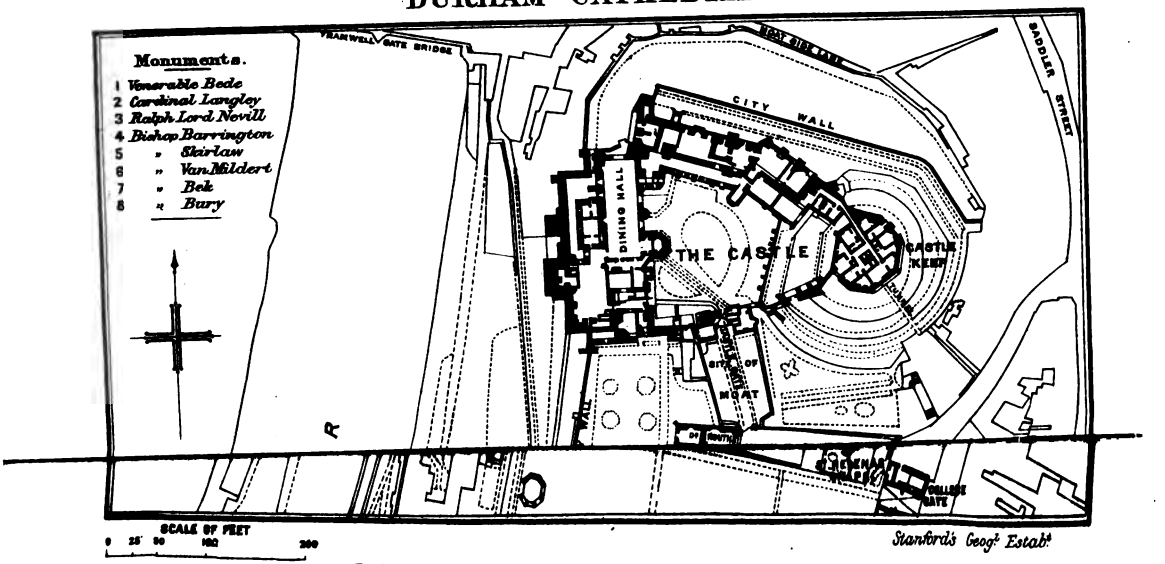
The statue of Queen Anne, opposite the west door, was erected by the Dean and Chapter in 1712, and was sculptured by Francis Bird. It was mutilated by a madman in 1743. Finally, it was removed, and a new statue, an improvement on the old design, has been put in its place.

It is impossible to enumerate the eminent bishops of London. Many of them have been great functionaries of State, and Bishop Robinson, diplomatist, was Lord Privy Seal, the last ecclesiastic to hold

office in a ministry. This was in 1711—1713, under Queen Anne, and his office was put into commission while he attended the congress at Utrecht. Among the deans a great many have been well known to fame, including Ralph "de Diceto," the historian, 1180—1202; John Colet, 1505—1519; Richard Pace, 1519—1532; Alexander Nowell, 1560—1602; John Ornall, 1602—1614; John Donne, 1621—1631; Joseph Butler, 1740—1750; Henry Hart Milman, 1849—1868; H. L. Mansel, 1868—1871; Richard Church, 1871—1890.

The old church was completed, after many years of constant building, about the year 1283. It had been commenced by Bishop Maurice in 1087, injured by the "great fire" of 1136, the tall steeple built in 1221, the new choir in 1240, and exhibited all styles of architecture from the Conquest to 1666, the beautiful portico of Inigo Jones, made of fourteen Corinthian columns 40 feet high, being added to the west front in 1633. The spire was the tallest in Christendom, and rose to the height of 520 feet, being of wood, and covered with slats of timber. It was set on fire by lightning in 1561. In the old church were buried John of Gaunt, Dean Colet, and the painter Vandyck. On the north side was the Cross, in the open air, a balcony, opening from the north and a pulpit aisle of the choir, being constructed for the king and other dignitaries. The foundation of the Cross has been discovered and marked by Mr. Penrose, architect to the Dean and Chapter. A very interesting series of chapters on the history of St. Paul's has been published by Dr. Sparrow Simpson, sub-dean.

DURHAM CATHEDRAL.



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DURHAM.

THE name of Durham has been variously derived from Dun Holme, which Mr. Walcott translated "a hill with a girdle of water," from Dunelm, which is nearest the Latin form, and from Duresme, the Norman-French form. A noble hill, crowned with church and castle, round which the Wear winds, as the Thames winds round Windsor, is indicated, however we derive the name. The town has spread across the isthmus and up the Claygate to the north (the view from the hill here the visitor should see), and across the river to the summit of the opposite hill, westward, where from the railway station another noble view is to be obtained. This last is probably the visitor's first sight of the promontory on which the castle, with its Norman keep, and the cathedral stand, surrounded by beautiful woods, which, growing in the declivities of the slope, descend to the waters of the Wear and the two bridges of Framwell-Gate and the Prebends. The church was dedicated to St. Cuthbert, as Scott tells us—

> When, after many wanderings past,
> He chose his lordly seat at last
> Where his cathedral huge and vast
> Looks down upon the Wear.

At the Reformation, it was re-dedicated to "Christ and St. Mary."

The following dates follow an admirable account of Durham Cathedral, by the Rev. William Greenwell, D.C.L., published (third edition) in 1889. The church was commenced by William of St. Carileph (bishop 1081—1096), Turgot being prior, and the choir and aisles were built and vaulted. The tower arches, east side of transepts, and first arch of nave were also completed. Turgot, after St. Carileph's death, finished the transept. Under Bishop Flambard, 1099—1128, the nave and aisles were built, with the vaulting of the aisles and the west door. Prior Algar vaulted the south transept and nave. Bishop Geoffrey—or Galfrid—Rufus, built the Chapter-house, and the north and south doorways of the nave. Under Richard "de Marisco" (bishop 1217—1226) the western towers were finished. The "Nine Altars," a kind of eastern transept, was commenced under Bishop Farnham (1241 — 1248) by Prior Thomas Melsanby, in 1242, and completed about 1270, with the vaulting of the choir, by Priors Middleton and Derlington, under Bishop Kirkham (1249 — 1260) and Bishop Stichill (1261 — 1274). The Jesse window at the western end of the nave was made about 1346. The altar-screen and sedilia were put up in 1372 — 1380 by Prior Berrington, under Bishop Hatfield (1345—1381). The cloisters were begun while Walter Skirlaw was bishop (1388—1405), but were not finished before 1418. Bishop Langley (1406 — 1437), made a cardinal in 1411, altered and repaired the galilee. The belfry was built by Bishop Sherwood (1483 — 1494), the stalls and tabernacle work in the choir and font cover by Bishop Cosin (1660—1671), and the parapet of the western towers by Bishop Egerton (1771 — 1787). Wyatt, who threatened the galilee, and who carried out as many Vandalisms as if he had been a modern "restorer," improved the old buildings with "compo" pinnacles and other elegancies. He was succeeded in

this kind of work by Scott and his school, who, as we shall see, are guilty of some of the worst and least picturesque anomalies of the church as it is now.

The cathedral consists of a central and two western towers, a west chapel, and galilee of five alleys and three bays; a nave of eight bays with aisles, a transept with each wing of three bays, and having six chantries forming an eastern aisle; a choir of five bays, with aisles; and a chapel of the "Nine Altars," of seven bays, forming a broad transeptal east front. There is a north porch, which forms the principal entrance to the nave; and on the south side of the nave is a cloister; on the east side of the cloister are, next the transept, the Parlour, the Chapter-house, and cells for offenders, and the Deanery Hall, to the south-east of which is the Prior's Chapel with a crypt. On the south side are the refectory and kitchen; and on the west, the dormitory. The stone used in the construction of the church is the red stone of the neighbourhood.

Durham Cathedral was happily characterized by Dr. Johnson as remarkable "for rocky solidity and indeterminate duration."

The cloister was commenced 1368, and completed by Bishop Skirlaw, 1388—1406. The dormitory over the song school and treasury, on the south-west of the cathedral, was built 1398—1401; the College gate, with St. Helena's Chapel over it, by Prior Castel; the Exchequer, in Palace Green, by Bishop Neville, 1437—1457. The upper parts of the western towers were added by Prior Darlington, 1241—1257; and the lantern tower was built by Prior Bell, 1464—1478. The spires were removed from the western towers in 1657; a peal of eight bells by Hodgson, 1693, was placed in the north-east tower, under which was St. Saviour's Chapel. The Deanery was built by Prior Wessington, 1416—1446; the octagonal kitchen, the diameter of which is 36 feet, 8 inches,

with its singular and unique groining, by Prior Forcer. The three-light windows of the cloister were restored about eighty years ago. The roof is panelled and enriched with bosses. The refectory on the south of the cloisters was converted into a library by Dean Sudbury in 1680.

Each of the western towers has four transitional arcades, alternately of pointed and round-headed arches. The battlement, as we have said, is modern. Over the great seven-light Decorated west window is an arcade of seven round-headed lancets, with reticulated mouldings; in the gable are five similar but narrower lights. On the north side of the nave and choir the clearstorey is of three-light windows; in the nave, triforium, and aisles they are two-light; on the south side they are all of two lights, and have Perpendicular tracery. On the south side of the choir the clearstorey consists of single round-headed windows, and the triforium of two very small lights under a semi-circular arch truncated. In the choir aisles there are four-light windows Decorated. The buttresses throughout are shallow; the parapet insignificant; that of the clearstorey rests on a corbel-table. The north porch has a fine Norman arch. The central tower is of two stories; in the lower are two lofty transomed windows, each transom canopied, and of two lights, divided by canopied shallow buttresses; the upper windows, divided from the lower tier by a rich band, are smaller, of two lights and canopied. The parapet is battlemented. At the angles are double buttresses, with crocketed pediments and niched statuary. The north transept has a superb Decorated six-light window; in the spandrels of the front are circles with statues of a prior, and Bishop Pusar; above these is an intersecting arcade; in the gable are three niches, the central being canopied. On the east side is a square, arcaded turret; and on the west a much larger turret,

square below, but octagonal and arcaded above. The south transept has an arcade of round arches above a Perpendicular window, and reticulated mouldings in the gable, which is flanked by two arcaded turrets which are incomplete. In the chapel of the "Nine Altars" the east front somewhat resembles that of Glasgow Cathedral: it consists of a double tier of three lancets in the north and south compartments; in the centre, over three lancets, is a magnificent marygold of twenty-four trefoiled lights, above which is a triplet between two pinnacled turrets, octagonal and arcaded. Similar turrets flank the north front, which contain a beautiful six-light Decorated window, above which is an arcade of five trefoiled arches and three trefoiled niches in the gable. On the north-west turret is a sculpture representing the traditional determination of the resting-place of the body of St. Cuthbert, by the monks who bore it following a cow. The south front has two tiers of lancets in couples, the bays being divided by buttresses. The windows are filled with tracery of a later style and have quartrefoils in the spandrels above. In the gable are five lancets, the central triplet being pierced; two triple-arcaded turrets with tall spires flank it. Along the northern side there is a round-headed Norman arcade; but the turrets of the transept, the porch, and the north front of the East Chapel have been "restored" away. The visitor should not omit to observe the curious handle or knocker of the north door of the nave, of Early English work. The galilee, the feature of Durham Cathedral which is perhaps the most celebrated and distinctive, is situated on the very edge of the cliff overhanging the river, at the western end of the nave, and at a slightly lower level. Its date is, approximately, 1175, and the style of the arches is Norman. It consists, like an Oriental mosque, of a series of walls pierced with arches, carrying a flat, wooden roof. A chamber,

five aisles in width from north to south, is thus formed, and there are four arches to the depth east and west. There is a window at the end of each aisle, and from a little sacristy or vestry there is a charming view westward over the cliff and the Wear. It is said to have been built for female worshippers, who were not allowed even into the nave of St. Cuthbert's church. In front of the original door of the nave is the tomb of Cardinal Langley, who closed the adjoining doorway and opened two others into the north and south aisles of the nave. Over the tomb was an altar dedicated to the Blessed Virgin. On the north side was another altar, and, on the south, the tomb of Beda, commonly called the "Venerable Bede," the church historian. Beda died in 735, according to most authorities. His remains are said to have been stolen from Jarrow, by a monk of Durham, about 1022, and a magnificent shrine was raised over them. The shrine was demolished at the Dissolution, and the bones buried under the floor. In 1831 they were placed in the present tomb, and the old inscription was carved on the slab—

Hac sunt in fossa Bedæ Venerabilis ossa.

It was said that the monk who made this epitaph fell asleep while he was considering what word to put between "Bedæ" and "ossa," and that "Venerabilis" was supplied by an angel.

Much recent work is to be seen in the church; and very little of it is good. The marble and alabaster screen between the choir and the nave is very offensive to the eye, being, in fact, too ugly and too incongruous to be even picturesque. It replaces a very handsome screen erected by Bishop Cosin, "a very magnificent work," says Mr. Greenwell, "of elaborately and richly-carved oak, most characteristic of the time when it was executed. There was no attempt to imitate the architectural features of an

earlier time, though it was evident that the artist who designed it was actuated by the reasonable desire to make it, by a bold and vigorous treatment, harmonize in its general effect with the building in which it was placed." There is no such attempt in the present screen, which is of what its designer probably thought to be Early English, and consists of three heavy arches with clumsy mouldings, as unlike real Early English work as can be imagined. Contrasted with the dark oak stalls of Cosin's time, but much spoilt, and with the Norman arches of the nave and transepts, the effect is most unfortunate. The whole church was subjected to a thorough, and as far as funds permitted, an unscrupulous "restoration" between 1870 and 1876, when the example of the men who in 1796 had pulled down half the Chapter-house, and in 1846 removed the marble font of Bishop Cosin for the present mock-Norman one in Caen stone, was closely followed. The screen was then erected; a new pavement, in coarse imitation of the old "*Opus Alexandrinum*," was laid down; a new marble pulpit in the transept was erected, and the desks for the choir-boys, the cedar altar-table, and the brass lectern were introduced. Most of these innovations are impressed with the heavy hand of Scott. The stained glass windows are all modern, and nearly all very bad, but an exception may be made for the great west window with the Tree of Jesse, made in 1868 by Messrs. Clayton and Bell. It is much too dark, but is otherwise comparatively inoffensive. Scott's predecessor in "restoration," Wyatt, destroyed much of the old glass about a hundred years ago; and would, if he had been permitted, have removed the galilee to make a road past the western end of the church. This design was frustrated by the interference of the Society of Antiquaries at the instance of Carter, whose papers on "Architectural Innovation" ran through so many

numbers of the old *Gentleman's Magazine*, and have been recently reprinted.

Durham Cathedral is hardly as rich in monuments as might have been expected in the metropolis of the north. Volume xv. of the publications of the Surtees Society may be referred to by the reader who desires further information on the subject. In the following list only the more important are named—

Galilee: The Venerable Bede; Cardinal Langley, died 1437.

Nave: John, Lord Nevile; Ralph, Lord Nevile, the victor at Nevile's Cross, died 1368; and others of the family.

Choir: Bishop Hatfield, died 1381; Bishop Skirlaw, died 1405.

South Transept: Bishop Barrington, died 1826 (by Chantrey).

Nine Altars: Bishop Bek, died 1310; Bishop Bury, the bibliomaniac, died 1345; Bishop van Mildert, the last earl-bishop, died 1836 (by Gibson).

The Library and Museum are approached by the cloisters, and are well worthy of a visit. The illuminated MSS. are especially fine, comprising many volumes which were in the old monastic library: among them may be mentioned three of the Gospels, of about the eighth century; a commentary on the Psalms, of such antiquity that it has been attributed to the hand of Beda himself; and a fine Bible in four volumes. There are about 8000 printed books. In the museum are many local Roman monuments, the ancient copes belonging to the church, and the robes and relics of St. Cuthbert, taken from his tomb in 1827.

The library is housed in the old Dormitory, the museum in the Refectory adjoining.

The cloisters are very plain, and were not improved by a "restoration" in the last century. From the eastern walk we enter the Chapter-house, the most

interesting part of which was destroyed in 1796. Before that year it was the finest example remaining of a Norman chapter-house, and had a semi-circular end. Here many of the early bishops were buried, and some of their tombs may still be seen through the window. In the centre of the cloister garth is a fine marble fountain of the fifteenth century.

The dimensions of the cathedral are thus given by Dr. Greenwell, whose little book, mentioned above, will be found a mine of accurate historical knowledge and sound criticism—

	Length.	Height.	Width.
Nave	201 ft.	72 ft.	60 ft.
Choir	132	74 ft. 6 in.	58
Transepts	132	—	58
Nine Altars	131	77	38 ft. 6 in.
Galilee	77	—	49

Total length of the church, 469 ft. 6 in.
Tower (central), height, 218 ft.
Western Towers, height, 144 ft. 6 in.

The bishops of Durham were viceroys of the northern counties from Walcher, appointed by William the Conqueror, in 1070, to William van Mildert, the last earl-palatine, who died in 1836. The temporal and spiritual authorities were then separated: but previously the bishop held many privileges and powers elsewhere only accorded to royalty: he gave the civic charters to the citizens of Durham, he kept and led soldiers, he had a mint and an exchequer of his own, and in token of his secular powers he surrounded his mitre with an earl's coronet, and occasionally used an armorial crest. Surtees thus describes the position of the warlike bishop Anthony Bek, who added to his other dignities the title of King in Man: —"Surrounded by his officers of state or marching at the head of his troops, in peace or in war, he

appeared as the military chief of a powerful and independent franchise. The court of Durham exhibited all the appendages of royalty, nobles addressed the palatine sovereign kneeling, and, instead of menial servants, knights waited in his presence-chamber, and at his table, bareheaded and standing." He could pardon treason, murder, and other crimes, writs ran "contra pacem Episcopi," and all fines and forfeitures came to him. Many of these rights and privileges were swept away by Henry VIII., but the earl-bishops continued to seize lands forfeited by treason. The jurisdiction of the bishop was sometimes from the borders of Yorkshire to the Scottish frontier; and to this day the county of Durham is always referred to by its inhabitants as "the bishopric." It may be noted here that the foreign term "prince-bishop" which is occasionally applied to an earl-bishop, as well as another foreign title, "count-bishop," is incorrect.

The names of the more eminent of these great prelates have been mentioned already, but the whole list comprises: William of St Carileph, died 1096; Hugh Puiset, 1195; Richard Poore, 1237; Bek, 1310; Beaumont, 1333; Bury, 1345; Hatfield, 1381; Langley, 1437; Booth, 1476; Wolsey, 1528; Tunstall, 1559; Matthew, 1606; Montaigne, 1628; Lord Crewe, 1721; Butler, 1752; Barrington, 1826.

After the abolition of the palatine jurisdiction the most eminent prelates have been: Longley, afterwards archbishop successively of York and Canterbury; Villiers, died 1861; Lightfoot, died 1890. The present bishop, Brook Foss Westcott, is, like his predecessor, an eminent biblical scholar.

Since the Reformation and the establishment of the Deanery in the place of the Priory, the following eminent men have held office: Whittingham, died 1579; Walter Balconqual, 1645; Cowper, 1774; Lord Cornwallis, 1824; Waddington, 1869.

The monastery was of the Benedictine order, and

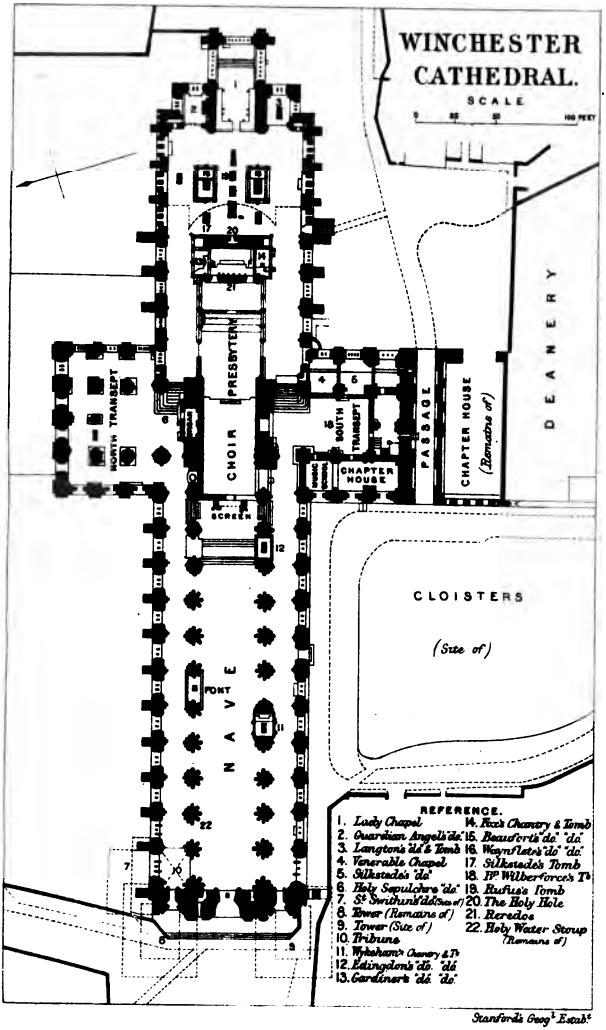
the arrangements of a first-class abbey may be very well studied here. The present establishment consists of six residentiary canons, two archdeacons, twenty-three honorary canons, precentor, sacrist, and five minor canons. Some of the canonries are held in connection with professorships in the University of Durham, whose headquarters are in the castle, close to the cathedral, and should be visited.

The arms partake of the religious and the military characters of the earl-bishops: Azure, a cross, or, between four lions rampant, argent. The Chapter uses the same arms with a D on the cross. The bishop's mitre is encircled with a coronet. Bishop Hatfield sealed with a helmet, on which was a coronet of fleurs-de-lis supporting a small and peculiarly-shaped mitre, out of which sprung an ostrich feather (Montagu's *Heraldry*, p. 49). In Williment' fac-simile of a *Roll of Arms* of 1515, the mitre of Bishop Rewthehall, or Ruthall, is surrounded with a coronet, somewhat like that of a marquis, and surrounded by a plume of seven white ostrich feathers. Modern heralds surround the mitre with a ducal coronet, but omit the feathers.

WINCHESTER.

WINCHESTER has changed since the days when it could boast of a cathedral, two royal minsters, sixty churches, a palace, two castles, and a mint, and reached from St. Cross to Wortley, and from St. Mary Magdalene to Weeke; but it is an important place still, and wears much of the aspect of a university town. The College, the close of the cathedral, the many hospitals and almshouses, the City cross, Wolvesey Palace, the King's Palace, with its Hall, the Palace, now a barrack, built by Wren for Charles II., the old gates, all combine with the parish churches and St. Cross, to fill Winchester with interest for the antiquary or the artist. Winchester College, the oldest of public schools, is said to stand on the site of a school in which King Alfred received his education, and at the other end of the city, in Hyde Abbey, his grave remained till it was desecrated in the reign of Henry VIII. His coffin is said to have been found in 1850, and, with others, was broken up to mend the roads; but some bones, thought to be his, were buried under the chancel window of St. Bartholomew's Church.

One gate of the monastery of St. Swithin remains. The precinct is kept in beautiful order. A magnificent avenue leads through the close to the west door. The church strikes the visitor as sombre and indeed



Stanford's Geog.l Estab.t

London: Edward Stanford, 26 & 27 Cockspur St, Charing Cross, S.W.

heavy, at first sight. It has none of the soaring grace of Salisbury, but the eastern end is less plain. The ground-plan shows a Nave of eleven bays, a Transept of three, a Choir of five, a Presbytery of three, and a Lady Chapel at the east end, of three bays, all furnished with side aisles. The tower, at the crossing, is plain and low, only rising one storey above the roof. The transepts show much Norman work, but in the rest of the church that style is completely disguised in Perpendicular. On the site, according to tradition, of two former churches, the cathedral was built by St. Birinus in 647. The present church dates, in part at least, from a great rebuilding completed in 1095. The mounds at the north-west angle of the close, mark the site of a chapel of St. Swithin, and on the south-west side was the great minster gate. The west front, 118 feet in breadth, is composed of a panelled gable of Perpendicular style, with hexagonal turrets. In a gallery over the entrance, and under the great west window, the bishop could give his benediction to people standing in the close. In the gable were figures of St. Peter and St. Paul, and of a bishop, all renewed in 1860. The window is divided by cross mullions into three perpendicular and six horizontal compartments. The transepts retain some of their Norman windows, which also appear in the tower. The Perpendicular windows of the nave are of three lights, as are those of the clearstorey.

In the interior, which is really Norman, the Perpendicular lining and panelling have completely disguised the fact. The view from the door is extremely fine, the nave being the longest in England, although forty feet shorter than it was when Bishop Edington pulled down the Norman west end and built what we see now. The triforium was entirely sacrificed, and the old Norman piers, recased, were trusted to carry the lofty Perpendicular arches, and exquisitely

vaulted roof. This was the work of William of Wykeham, the last great Gothic architect, Bishop of Winchester from 1367 to 1404. A tribune, perhaps a minstrels' gallery is at the west end of the north aisle. The chantry of Wykeham is under the fifth arch on the south side. Opposite is the curious black marble font, sculptured with the miracles of St. Nicholas. Near the tomb of Bishop Morley, on the north side, may be seen a portion of the double tier of Norman arches, which escaped the "conversion" under Wykeham. The groining was completed by Cardinal Beaufort and Bishop Wayneflete, and the bosses show their badges. The old Palladian screen, erected by Inigo Jones, was unfortunately "restored" away, during an early paroxysm of the "Great Gothic Revival," which has wrought such havoc with our cathedrals. The present meaningless structure is by Scott, and replaces one by Garbett.

The choir reaches from the fourth bay east of the tower piers to the first bay of the nave. It is defined at the east end by a massive stone screen, with niches for statues, far superior in size to those of St. Saviour's, Southwark, St. Alban's, or Christchurch in this county, and rises to the feet of the clearstorey windows. Over it is visible the great east window, with some old glass in it. The blank space in the screen once held a jewelled cross, above which was a gold crown, said to be that which Canute wore when he rebuked his courtiers at Southampton. The aisles and the vaulting are the work of Bishop Fox, 1525. His badge, a pelican, is everywhere visible. The sides of the choir are enclosed by stone walls or screens, with renascence ornamentation of Bishop Fox's time. Resting on this parclose are six chests of the same style, and well worthy of close examination. They are illustrated in Mr. Wall's *Tombs of the Kings of England*. They contain the relics of various saints, and of the kings and queens of Wessex. It was

supposed that the skeletons had been taken out and the bones used to throw at the stained glass by Waller's Roundheads in 1642; but they were opened in 1886, and found to contain human remains, in inner coffins of much earlier date, though scarcely those provided by Bishop Henry de Blois, the younger brother of King Stephen. In front of the high altar was a gray marble tomb, traditionally said to be that of William Rufus, though his name occurs among those on the six chests. This tomb was removed at a "restoration" in 1868, and put at the eastern side of the screen. It undoubtedly contained portions of a hnman body, whether that of the king or not, it would be hard to say. The Puritans had opened it in 1642, and found some gold ornaments and a silver chalice. The chalice would indicate the burial of a priest. In 1868 the dust was sifted, and an ivory object, probably the handle of a dagger, as well as a large turquoise were found, with fragments of embroidery. These objects may now be inspected in the Chapter-house. Finally, in or about 1884, during a re-restoration then in progress, the tomb was removed once more, and replaced before the altar. The stalls, of old dark oak, are original and very fine.

In the choir of Winchester Cathedral were crowned King Egbert, 827; Edward the Confessor, 1042; Henry II. and his queen, 1172; Richard I. in 1176, and again in 1194; and Henry IV., with his second wife, Joan of Navarre, 1404. In the Lady Chapel Philip of Spain and Mary Tudor were married, 1554. On either side of the reredos are the chantries, north, of Bishop Gardiner, and, south, of Bishop Fox.

The old Norman transepts are full of points of interest. The north transept had five altars. Some old painting representing St. Christopher is on the east wall. On the south side, against the organ screen, is the chapel of the Holy Sepulchre. The south transept contains the Chapter-house, and above

it the Library. The doorway in the south wall led to the domestic buildings of the monastery, and the flight of steps to the dormitory. Three chapels were in the eastern aisle. The centre one was appropriated to Prior Silkstede, and that to the south to "the Venerable Bede." Domesday Book used to be kept in the treasury here, and is often referred to as the "Book of Winton." From either transept access is obtained to the crypt, a very distinguishing feature of Winchester Cathedral. It was built before 1085, and is, therefore, one of the oldest in England. At its eastern end it becomes Early English, corresponding with the oldest part of the Lady Chapel, and finally Perpendicular. It extends westward only to the easternmost pillars of the tower.

Behind the reredos is the "high pace," on which, before the silver shrine of St. Swithin, the early mass was sung. Some beautifully-foliaged tabernacles are here, once filled with statues. Under an arch, below, was the "Holy Hole," where precious relics were stored. The Presbytery is Early English, by Bishop Lucy (1189—1204). It has its central alley of three bays, and graceful arcading along the walls of the circles. The windows are coupled lancets.

The Lady Chapel, begun in the Early English style, by Geoffrey Lucy, was not finished till 1524. It retains traces of wall-paintings. The chair used by Queen Mary on the occasion of her marriage is here preserved. On the south side is the chapel of Bishop Langton, died 1500. The wall and roof-paintings, both here and in the north aisle, are worthy of examination. This aisle has been called "the Chapel of the Guardian Angels," on account of the paintings in roundels on the vaulting.

Winchester is rich in monuments. Beginning with the south aisle of the nave we come to Flaxman's memorial of Joseph Warton; the tomb of Bishop Tomline, Pitt's tutor, died 1827; the chantry of Wyke-

ham, already mentioned, remarkable for the preservation of the alabaster effigy, but the sculpture very inferior to that of the thirteenth century; Bishop Willis, d. 1743; William Edington, d. 1366.

In the north aisle: Bishop Morley, d. 1684; Mrs. Montagu, the author, d. 1800; Jane Austen, the novelist, d. 1817.

In the north transept: Frederick Iremonger, d. 1820, effigy by Chantrey. In the south transept, in Silkstede's chantry, is the grave of Izaak Walton, d. 1683.

In the choir: brass of Bishop Cowper, d. 1594.

South aisle: Bishop Courtenay, d. 1492; Bishop Fox, within a chantry, d. 1528; Richard, son of William the Conqueror, killed, like Rufus, while hunting in the New Forest.

North aisle: the chantry, with effigy, of Bishop Gardiner, d. 1556.

Presbytery: Cardinal Beaufort's chantry, d. 1447; Sir Arnold Gaveston, d. 1302; his arms show an early example of quartering. Bishop Lucy, d. 1204; Bishop des Roches, d. 1238; chantries of Bishop Wayneflete, d. 1486, and Prior Silkstede, d. 1524.

Lady Chapel: Bishop North, d. 1820, by Chantrey. Bishop Langton, d. 1501, in his chantry.

Angel Chapel: Bishop Mews, d. 1706, a mitre and crozier suspended above; Richard Weston, Earl of Portland, d. 1635.

The cloisters were on the south side, but were destroyed by Bishop Horne, in 1570. At the south side of the south transept a passage led to the Chapter-house, which shared the fate of the cloisters. The Deanery was the Prior's House, and retains many ancient features, including a vaulted passage of the time of Henry III., and a great hall.

The cathedral is 560 feet in total length. The following are the principal dimensions—

	Length.	Breadth.	Height.
Nave	250 ft.	86 ft.	78 ft.
Transept	208	78	—
Choir, etc.	138	43	—
Lady Chapel	54	—	—
Tower	50	48	138 ft. 6in.

The church was dedicated to SS. Peter and Paul, and was served by regulars of the Benedictine order; but the monastery seems generally to have been called that of St. Swithin. In 1540 it was dissolved, and a new Chapter "of the Holy Trinity" was created by Henry VIII., to consist of a dean and twelve prebendaries. The last prior, Basing, became the first dean, under the name of Kingsmill. The Chapter consists of the dean and five residentiary canons, three of whom are archdeacons. There are twenty-three honorary canons. There are three minor canons. The cathedral and precincts form the parish of Holy Trinity. The registers begin in 1603.

The old arms of the church of SS. Peter and Paul are retained as those of the see: "Gules, two keys, the uppermost argent, the other, or, indorsed in bend: a sword interposed between them in bend sinister of the second, pommel and hilt of the third."

The eminent bishops of Winchester have nearly all been named above, but we must not omit Lancelot Andrews, died 1626, buried in St. Saviour's, Southwark, and Trelawny, died 1721, translated from Exeter; while he was at Bristol he figured among the "Seven Bishops" tried and acquitted under James II. The bishop lives at Farnham Castle, in Surrey.

BANGOR.

LIKE most other cathedral churches of Wales, Bangor lies in a hollow, and a stranger, visiting the town, might easily pass by without seeing it. It is moreover of but little antiquarian or architectural interest, having been, practically, built by the late Sir G. G. Scott, and having few features worth noting, except those that he added or "restored." It is situated at the foot of a steep rock, in a vale half closed in with an amphitheatre of hills. There are traces of an ancient castle, but the city is very modern, and has been greatly increased of late years. The church, which is the parish church of the older part of the city, is dedicated to St. David. It was founded by St. Deiniol, it is said in 525, but destroyed in 1071. The Synod of Westminster in 1102 empowered a collection of the alms of the faithful to rebuild it, but it suffered great damage in 1247, and was burned by Owen Glendower, in 1402, to punish Bishop Yonge, who was a partisan of Henry IV. The earliest portion of the present fabric was built by Bishop Dene about 1500; the nave and tower were added by Skeffington, before 1534, and after a plaster ceiling and other modern improvements had been made, Sir G. Scott was called in, and the present building is the result.

It is cruciform, with one tower at the west end,

rising a single storey above the roof. There is also a central tower, not carried up. The nave is of six bays, and has a clearstorey of triplets. The windows of the aisles may be described as Decorated. The modern walls were found by Scott to be full of the remains of the church destroyed in 1402, and much was pulled down in order to work up the fragments. The two transept windows, north and south, were thus made up, as well as a number of external buttresses. The piers of the central tower were wholly rebuilt. The chancel, with wooden vaulting, stalls, bishop's throne, reredos, organ, and tiled floor are all of his work, and profess to be "of Henry the Seventh's time" (*Recollections*, p. 318). Lord Penrhyn was the chief donor of the new fittings. There are no cloisters: nor any Lady Chapel, or any aisles to the transepts or chancel. The east window, Perpendicular, of five lights, is filled with fairly harmonious glass. The only monuments of interest are busts of Bishop Vaughan, d. 1607, and Bishop Rowlands, d. 1616. On the south side of the choir is a small Chapter-house and a muniment room, which contains some old manuscripts as well as early printed books.

The dimensions are as follows—

	Length.	Breadth.	Height.
Nave	141 ft.	60 ft.	40 ft.
Choir	53	28	35
Transept	96	27	—

Total length, 214 feet.

The church is of the "old foundation," and has a dean, four canons residentiary, two archdeacons, and six canons, among whom are the precentor, treasurer, and chancellor. There are two minor canons. The church is parochial. Marriages are celebrated, and the register goes back to 1673.

The Bishops of eminence have been many, but have

nearly all "gone up higher." Of Bayley, died 1631, D' Espagne, preaching in the Savoy Chapel, complained that his book on the *Practice of Piety* was more read than the Bible itself. Hoadley, who never actually visited his see, was translated to Winchester after having started the famous "Bangorian Controversy," on the question of toleration, which he advocated.

The arms are, "Gules, a bend or, guttee de poix, between two mullets argent." Debrett makes the bend "argent." Walcott described the arms as "Argent, a bishop pontifically habited, and holding a pastoral staff."

BATH.

THERE are few cities in England so old as Bath, and yet it is remarkable for the absence of mediæval remains. Even Bath Abbey, which should be the cathedral of a diocese, has only been completed as a building in our own day. To make up, the remains lately opened of the ancient Roman baths are unrivalled in England. The ancient city must have been adorned with fine buildings, and the neighbourhood abounds in villas, with hypocausts and pavements. The invading Saxons were as destructive as in other places, and the baths lay neglected and probably little known from the year 577, when the district was overrun, till the time of the great Offa, King of Mercia, who placed secular canons here, and dedicated a church for them to St. Peter. That the church was then of importance is proved by the crowning of Eadgar in 973 by Dunstan within its walls: but Dunstan did not like seculars, and brought Benedictine monks to Bath in the place of the canons. The first abbot of the new foundation was Elfege, or Alphage, who afterwards, as Archbishop of Canterbury, was murdered at Greenwich by the Danes.

The city was a royal borough. The domestic buildings of the Abbey covered the Roman bath, and extended a considerable distance to the southward

and westward. The church was very much larger, or at least longer, than the present one, which is believed only to occupy the site of the nave. About 1100, John "de Villula," who was bishop of the western see, which had been alternately called after Bath, Wells, and Glastonbury, settled at Bath, where he was abbot. After his time the bishops, continuing to be abbots of Bath, till the suppression, did little for the place, residing chiefly at Wells, the prior of Bath acting for them as the priors of Canterbury, Ely, and other places, where there were regular monks, acted for their respective bishops. In one respect the priors closely imitated their superior, for they suffered the church to fall into neglect and decay. John Cantlow, prior in 1489, did something to improve it; but when Oliver King was bishop in 1495, he began to repair it, and in 1499, during a visit to Bath, he had the vision or dream supposed to be represented on the west front. It was something like the vision of Jacob at Bethel, and the carvings are commonly called Jacob's Ladder. The good bishop furthermore saw an olive tree supporting a crown, and heard an angelic voice which said, "Let an Olive establish the crown, and let a King restore the church." In 1500 he issued a scheme for the reduction of the expenses of the prior and monks, and the surplus income was applied to a new church. The nave was begun at once, and the curious west front was built. But the Reformation was at hand, and the building went on but slowly, and was not completed when the blow fell. Leland saw the church lying waste and unroofed, and weeds growing on the sepulchre of John of Tours (de Villula). Only the bare walls were standing when, in 1572, Peter Chapman repaired the east end of the north aisle, for the church was parochial; and here service was held till Thomas Bellot, or Billet, helped on the work, for which Sir John Harington, of Kelston, in a letter

calling Bishop Montagu's attention to it, said Billet deserved "to be billeted in the New Jerusalem." James Montagu was appointed to the see in 1608, and in eight years the church was finished, the public subscriptions, headed by the bishop with £1000, being very considerable. The city had acquired the church by bequest from the second grantee, Colthurst, and had occupied all the ground round it with mean houses, some of them being actually against the church walls. It was not till the beginning of the present century that the work of clearing away these houses was undertaken. Meanwhile buttresses and pinnacles were added to strengthen the fabric. After the passing of the Municipal Reform Act the corporation sold the advowson to the Simeon Trustees, who have provided the church with a series of clergymen unwilling to improve the ritual or to make a real cathedral of Bath Abbey. The force of public opinion has, however, been too strong, and the last two rectors, Kemble and Brooke, did much for its complete renovation; and the services have been improved by the introduction of a surpliced choir, who chant the responses.

As it is now, Bath Abbey reflects some credit on the activity of its restorers. It is a very complete, but not very interesting example of the latest phase of the Perpendicular style, being throughout of the same character, like Salisbury in First Pointed, and like St. Paul's in Palladian. The church is cruciform, consisting of a nave with aisles of five bays, a choir of four bays, and transepts of two bays, without aisles. It is built of the oolite of the neighbourhood. On the east side of the south transept is a vestry, which contains some ancient manuscripts. The central tower is of two storeys, the north and south faces being narrower than the east and west. There are ten bells and a carillon chime. The bells were cast by Abraham Rudhall. The windows are a pair

in each storey, of two lights on the narrow sides, and of four on the others. There are 52 windows in the whole church, some of them of great size. The glass is on the whole very bad, especially that in the great east window, which, it will be observed, is square at the head, 50 feet high and 20 feet wide. The west window is comparatively far more harmonious. It has seven lights with two transoms. The roof is vaulted in the so-called fan tracery throughout. There is practically no triforium, and the clearstorey windows are of great size.

On the south side of the choir is the chantry of Prior Bird, 1515. The roof is groined in fan tracery, and the screens which form the chapel are richly sculptured. The work was left unfinished at the suppression of the abbey, and was only completed in 1833.

The reredos, in a very plain style, without figures, was the gift of Mrs. Kemble after the Rector's death. The pulpit, of carved oak, with figures of the evangelists and other saints, is a memorial of Mr. Kemble's predecessor, Bishop Carr, died 1859. The organ, originally built by Smith, 1838, is very fine, and stands in the north transept, having been renewed by Hill.

Among the monuments, not already noticed, is that of Bishop Montagu, died 1618, in the nave, a very sumptuous example of the period. His arms are on the west door. In the south transept is a very fine monument to Lady Waller, without date, the wife of the Parliamentary general, with her husband in armour behind her. The lower part of the walls under the windows is completely lined with tablets, among others, to Beau Nash, died 1761; James Quin, the actor, with a silly epitaph by Garrick; Mary Frampton, with an equally silly epitaph by Dryden; and three sculptured by Chantrey, to Lady Miller, William Hoare, R.A., and Admiral Bickerton. So numerous are the tablets that an epigram says—

Each niche well filled with monument and bust,
Shows how Bath waters serve to lay the dust.

The church stands on 14,445 square feet of ground. The following are the dimensions—

	Length.	Width.	Height.
Total	225 ft.	74 ft.	78 ft.
Transepts	124	20	—
Nave	136	72	78
Choir	74	20	—
Tower	162	—	—

There is no Chapter. The church is parochial.

The arms are, "Gules, two keys, one or, one argent, in bend dexter, with a sword over them in bend sinister, proper."

BRISTOL.

BRISTOL (Bridge-Stow) stands on the Avon. Hence in 1497, sailed Sebastian Cabot for the New World, and 1838 the *Great Western*, steamship, was the first to cross the Atlantic. Among eminent natives may be mentioned William of Worcester (otherwise Botoner), the historian, the learned Grocyn, Thomas Chatterton, Hannah More, Sir Thomas Lawrence, P.R.A., Baily the sculptor, Southey and Coleridge. Bristol also boasts of Colston, who was only a local celebrity, but in whose honour, as a benefactor, annual dinners are held.

There are several interesting churches in the city, and one, at least, rivals the cathedral, namely, St. Mary Redcliffe, a large cruciform structure, with a spire 280 feet in height, which was partially destroyed by a storm, 1445, and only rebuilt in our own day. The nave is 128 feet in length, and the choir 60. The south porch has been much injured by "thorough restoration in and after 1850," but has still features of great beauty. The whole church suffered much at the same time, but a few fragments of original work remain.

The cathedral stands on the south side of College Green, and till lately consisted only of a choir and transepts, the nave having been destroyed in 1526, shortly before the Dissolution, which prevented the rebuilding. The Augustinian canons

were settled here in 1142, but of the original buildings only the gateway to College Green and the Chapter-house remain. The choir and choir aisles were built by Abbot Knowle, in four bays, the choir and its aisles, by an ingenious but not beautiful arrangement of the vaulting, being of the same height. The northern side of the church, with its low, square tower, completed in 1481, opens on the Green by a doorway into the transept, or by a porch in the new building further to the west. The carvings and symbols on this porch were the subject of some unhappy controversies at the time of the rebuilding of the nave. If we enter by it we find some curious, and indeed at first sight inexplicable, features, and it is not until we have entered the choir, and discovered that Street, in designing the nave, put originality aside, and made it a mere imitation of the older work, that we understand the reason. Passing through the nave without delay, we observe in the transepts, which are aisleless and shallow, some interesting monuments. One commemorates Bishop Butler, died 1752, the author of the *Analogy of Religion to the Constitution and Course of Nature.* He died Bishop of Durham, but had held Bristol from 1738 to 1750. He died at Bath, and is buried here. The epitaph on his monument was written by Southey, but contains nothing remarkable. In this transept are also the tablets of the Porter family, of whom Jane and Anna Maria were in their day well-known novelists, and one by Bacon to a Mrs. Draper, who is traditionally identified as Sterne's "Maria."

A new screen—the old one was destroyed at the recent "restoration"—divides the choir and transepts, under the eastern arch of the tower. The choir consists of five bays, the vaulting of a much more pleasing character than that in the side aisles, being exceedingly simple, and very much pointed, as

might be expected from its date, 1306—1332. The east window, filled with old and imitation old glass, deserves study for its beautiful Decorated tracery. At either side of the high altar are canopied recesses containing monuments. There are, in all, eight of these recesses, which are peculiar to this church, and have been servilely and meaninglessly imitated in the new nave. The chancel or sacrarium occupies two bays, and there is a lofty reredos, partly ancient, but chiefly about fifty years old. An old and picturesque Corinthian screen was then removed as incongruous. An old row of shields, probably of the sixteenth century, was removed at the "restoration," and is now in the passage behind.

The stalls are nearly all modern; but some ancient patterns existed by which they were constructed. There are some very curious carvings on the misereres, among which is a representation of a fox preaching to geese. In the choir aisles are some fine monuments, many of them memorials of the Berkeleys, whose ancestor founded the abbey. Observe a statue by Bailey of Mrs. Middleton (died 1826), and the tomb of Paul Bush (died 1558), the first bishop, with a ghastly representation of an attenuated corpse. A bust of Southey (died 1850), is by Bailey. The organ, now improved, was built by Harris, in 1685. The Lady Chapel is north of the choir, and is entered from the transept. It is Early English, or First Pointed in character, and contains many of the grotesque carvings common in the thirteenth century. A small chapel also adjoins the south aisle, in which some members of the Newton family are buried. It contains monuments by Westmacott and Bailey.

A door in the south transept leads into the scanty remains of the cloister, and to the very interesting Norman Chapter-house, 42 feet by 25, but formerly almost twice as long. The massive zig-zag mouldings of the arched vault have a fine effect. Observe also

some curious carvings found on the coffins of abbots interred here.

The Bishop's Palace, with the Library, was burned in the riots of 1831. Some volumes were afterwards discovered in second-hand shops.

The bishopric was so poor that nearly all the bishops were allowed to hold some other preferment with it. Thornborough held the bishopric of Limerick, and the deanery of York as well. Gulston had private means; as had Trelawney, one of the Seven Bishops imprisoned by James II.; Hall was Master of Pembroke College; Butler was Dean of St. Paul's. In 1836, on the translation of Bishop Allen, the see was united to that of Gloucester; but of late a movement has been on foot for obtaining better endowments, and the two dioceses will be separated once more. At present the Bishop spends half his time at Gloucester, where he has a palace, and half in a house rented in Clifton.

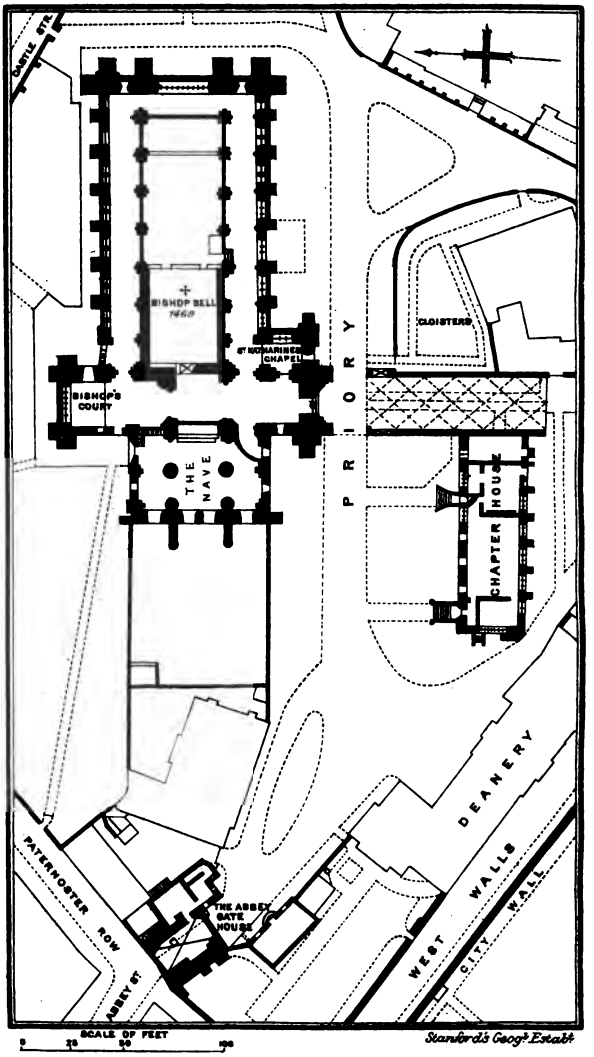
The deanery was established, like the bishopric, at the dissolution of the monastery. There are four residentiary canons, an archdeacon, and eleven honorary canons. Carlisle and Oxford were also Chapters of Austin Canons.

The arms are, "Sable, three crowns, in pale, or," the traditional coat of King Edmund the Elder, believed to have been buried at Puckle, near Bristol.

Dimensions of the cathedral in feet—

	Length.	Breadth.	Height.
Nave	118 ft.	70 ft.	43 ft.
Choir	175	73	43
Transept	128	—	—
Tower	—	—	133
Cloister	103 square	—	—

CARLISLE CATHEDRAL.



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CARLISLE.

CARLISLE (Caer-leolium, a corruption from Luguballium, the Roman name) is finely situated on a considerable eminence, at the confluence of three rivers, the Eden, the Caldew, and the Petrel. Its position on the Scottish border has insured it many stirring vicissitudes, and it is peculiar among English cities as having a continuous history, reaching back to the time of the Roman occupation. It is uncertain when Luguballium passed under English rule, but it must have been in the seventh century (see R. S. Ferguson's *Guide to Carlisle*). Ecgfrith, king of Northumbria, handed it over to St. Cuthbert, who visited the place in 685, and the citizens, as it is recorded, showed him the walls and a fountain, or well, of Roman construction.

In 1101, Henry I. founded and endowed a church and a house of Regular Canons of St. Augustine, in honour of the Blessed Virgin. At the Dissolution the church was renamed after the Holy Trinity, and was made into a cathedral, with a dean and four prebendaries. Oxford and Bristol were also Chapters of Augustinian Canons.

As at Bristol, till lately, the church has no nave. It is built of a local stone of warm colour, and though small has some beautiful and noteworthy features. We pass the fine east window, and the Early English

side aisle of the choir, and enter at the south transept, which is almost entire. Two bays of the Norman nave remain; but the rest, consisting of six bays, was destroyed in 1646. The south transept is also Norman. The tower above is square and squat, and later, in its architectural features, than the nave; having been erected in the episcopate of William Strickland (1400—1419). The same bishop built the north transept. The south transept has an eastern chapel, dedicated to St. Katharine, and remarkable for the delicate beauty of its carved wooden screen. A well drains a spring which is said to have caused a settlement of the original piers. Another well is near the north-eastern pier of the tower.

The choir is entered through a low door in the screen, and it will be seen above that the east and west ends of the cathedral differ so much in plan that the junction between the two ends has been ingeniously disguised. This was probably done when, after a fire in 1292, it was resolved to rebuild the whole church a little more to the north, as the conventual buildings made it impossible to extend the walls toward the south. The visitor will be so much struck with the size and beauty of the east window, that some time will probably elapse before he perceives that the roof is not vaulted in stone, but is of wood, and dates, in reality, from a "restoration," effected about 1855. There does not seem ever to have been any vaulting except in the side aisles, which were probably the work of Bishop Everdon, and were not destroyed in 1292 by the fire which consumed the roof of the main aisle. A hundred years later another fire burned the north transept, which was rebuilt by Bishop Strickland with the old stones, and on the old Norman foundations. A prior, Thomas Gondibour, in and after 1484, did more for the embellishment than the actual building of the church; but some of his work has

been "restored" away of late years. Mr. Christian, the architect at first employed, was naturally aghast, as architects often are, at incongruities, and rasped away everything he considered unsuitable to his theory of the age of the church, with a corresponding loss of picturesqueness, and at a cost of nearly £20,000. The roof was coloured by Mr. Pyffers, under the direction of Owen Jones; but years are toning it down. The choir stalls were opened up and the whole church re-seated by Street, a little later; and finally, the parish church, which had long occupied the two bays, all that was left of the nave, and the transept, was removed. A curious building, something like a dissenting chapel, with its chancel pointing north, not east, which stands at the east end of the cathedral, was built for the parishioners. It is said that Carlisle contains more than one similarly misplaced modern church; and, strange to say, this aberration is thought to prove the strictly Protestant views of the citizens. The connection of cause and effect is not very apparent.

The principal feature of the cathedral is undoubtedly the east window mentioned above. It is 49 feet high and 30 feet wide. Mr. Freeman has justly pronounced it to be "the grandest of its kind in England." The tracery is divided into nine main lights, and in the upper part is peculiarly rich in Decorated tracery. It only dates, of course, from one of the recent "restorations," but is said to be a good copy of the old work; and it contains some ancient glass, thus described by Mr. Ferguson: "The only old glass in the church is that in the upper part of the glorious east window. This represents 'A Doom.' We have our Lord sitting in judgment; the procession of the Blessed to the Palace of Heaven, the Place of Punishment for the Wicked; and the General Resurrection. In one of the quatrefoils, just above the mullions, is a figure surrounded

by an heraldic border, golden castles and leopards' faces alternating; a bordure of Castille and Leon. This points to John of Gaunt, who was governor of Carlisle from 1380 to 1384, and who impaled Castille and Leon in the right of his wife, and it is probably his portrait. The figure of our Saviour is in the uppermost quatrefoil of the central compartment: he is robed in blue with gold orphreys, over a light coloured tunic; his hands are open, palms to the front, and with his breast and feet (which are bare) shows the stigmata or five wounds. The countenance of our Saviour will bear the closest inspection, and is of the traditional cast, with brown hair and small pointed beard. It is gaunt, emaciated, and large-eyed, bearing evident traces of suffering undergone, and yet is calm, serene, and dignified. His head is surrounded by a cruciform nimbus. Below the quatrefoil in which is our Saviour, and still in the central compartment, are two quatrefoils, easily distinguishable by their silvery appearance: these represent the Procession of the Redeemed from the right-hand side of the window to the Heavenly Jerusalem, whose towers and pavilions are shown in the sinister quatrefoil, or that opposite a spectator's right hand. St. Peter stands in the gateway, in an attitude of welcome; at his feet flows the River of Life, which some of the Redeemed have reached. The red glare of the Place of Punishment makes it easily to be distinguished; the tortures here represented are of the most realistic character, and the devils are material beings with tails, hoofs, and horns. The rest of the picture is occupied with the representation of the General Resurrection; the dead rising from their graves; ecclesiastics are vested, but the laity rise naked, though kings wear their crowns: several bishops are among the crowd, and a pope wearing the triple tiara; some of the ecclesiastics are bearded, and probably are intended for the canons of the

Cathedral; who, being Austin or Black Canons, would wear their beards." The lower part of this window would probably contain a "Jesse": it was filled in 1861 with scenes from the life of our Saviour, as a monument to Bishop Percy, who died in 1856.

The visitor should not overlook the capitals of the pillars of the choir. They are sculptured with scenes representing the occupations of the twelve months.

The stalls are chiefly modern, but present some old features of coarse work. They are occupied by the choir, an odd and unsatisfactory arrangement. The reredos is by Street, and cannot be greatly praised. The pavement is also a "restoration," and by no means beautiful. The font, with the inlaid marble pavement under it, was designed by Sir A. Blomfield, and presented by Archdeacon and Mrs. Prescott. The principal monuments commemorate Bishop Barrow, died 1429, a much-defaced, recumbent effigy; Bishop Bell, died 1469, a fine brass; a recumbent effigy, supposed to be that of Everdon; and several modern tombs and tablets, including a pulpit by Street, to the memory of Archdeacon Paley, and some windows to the five children who died of scarlatina, of Dean, afterwards Archbishop Tait. Only one of the modern windows is worthy of special notice: "The Seven Days of Creation," designed by Powell, and given by Mrs. Prescott.

South of the church are the remnants of the buildings of the Priory. The Chapter Library is a good one, and contains some valuable old books. It is deposited in the Refectory or Fratry, built in 1484. This room was restored by Street, who added the porch. The reading-pulpit on the south side is sometimes absurdly called a confessional. The square tower adjoining the Deanery was the prior's lodging: a passage from the first floor, along the roof of the cloister, entered the church. The gate, locally called "the Abbey Gate-house," was built by Prior Slee in

1527, and bears his name. The Bishop of Carlisle resides at Rose Castle, about four miles from the city.

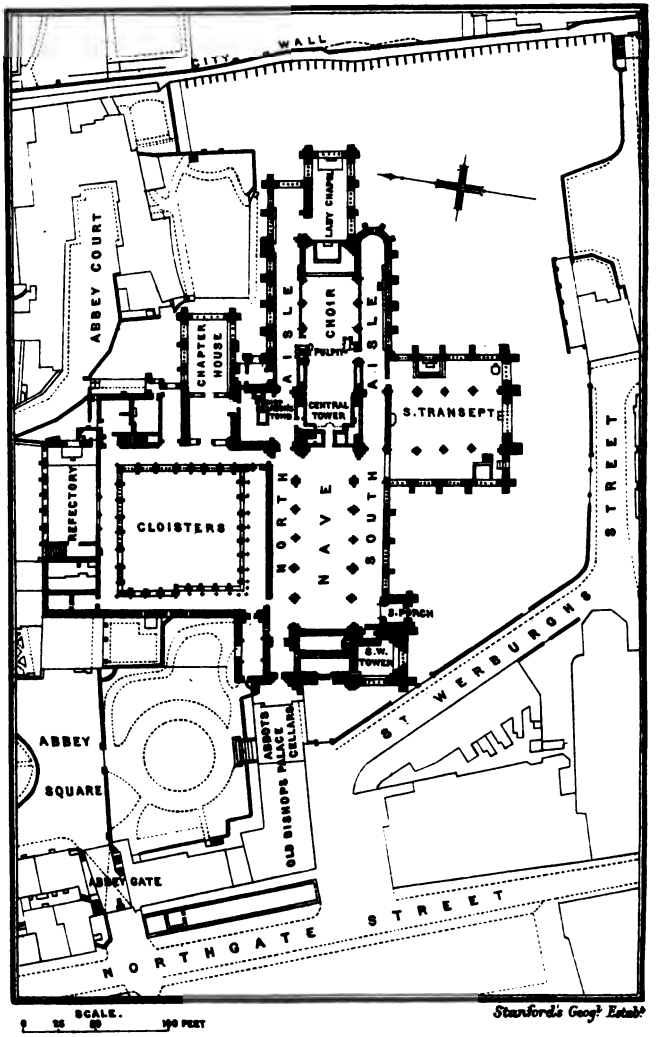
The Chapter consists of the dean and four canons, one of them an archdeacon, and another Suffragan Bishop of Barrow. There are twenty-four honorary canons, and the usual staff of minor canons and vicars-choral.

The dimensions of the cathedral in feet are as follows—

	Length.	Breadth.	Height.
Nave	43, formerly 141 ft.	64 ft.	52 ft.
Choir	140	72	72
Transept	113	21	90
Length	211		

The arms of the diocese are, "Argent, on a cross sable, a mitre of the field."

CHESTER CATHEDRAL.



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CHESTER.

CHESTER takes its name from the Roman Castrum, which was made on the Dee by Agricola, who here quartered the 20th Legion. The town has parts of its old walls intact, and contains many interesting houses, some of them built in "rows," that is, with continuous galleries along which the passenger can walk under cover.

The cathedral was the church of the Benedictine Abbey of St. Werburgh until the dissolution of the monasteries, when Henry VIII. founded the see. His charter is dated in 1541; the church was re-dedicated to Christ and the Blessed Virgin; and John Bird, who had been a Carmelite friar, was made the first bishop.

The cathedral stands in a crowded neighbourhood, but is very conspicuous in a distant view of the city. It used to wear a very venerable appearance, the red sandstone of which it was built having acquired from age a softly-rounded character, and a delicately-harmonious tone, all now swept away. The church was very ruthlessly restored by Sir G. G. Scott between 1868 and 1876; and every vestige of antiquity that could be removed was cleared off. As we see it now it only dates from the years just mentioned, and as an example of modern architecture is not very interesting. In the following notes prominence is

given to those few ancient features which have been preserved.

The abbey of St. Werburgh was founded in 1095 by Hugh, called Lupus, or the Wolf, who was earl of the county palatine. The saint's relics had previously been deposited in a church dedicated to St. Peter and St. Paul. Early in the tenth century the church was rebuilt by Æthelred the alderman, and his wife Æthelflæd, the sister of King Alfred, and, in accordance with the custom or fashion of that time, was served by secular canons. Earl Hugh brought in Benedictine monks, and the rebuilt church was dedicated to St. Werburgh, and was governed by an abbot.

During the Norman period we sometimes hear of bishops of Chester; but they were bishops who preferred Chester as a place of residence to Lichfield or Coventry, and partly in accordance with a decree made by the Council of London in 1075, set up their "bishop's stool" in the church of St. John. When Henry VIII. founded a new bishopric of Chester, the fine old church of the abbey was naturally selected as a cathedral, being by far the largest in the city and suitable in many other respects, as for example, in possessing conventual buildings fit for an episcopal palace, and for a deanery and canons' houses. Some of these domestic buildings still remain almost intact, in close proximity to the church. The late Dean Howson, well-known as the joint author, with Bishop Coneybeare, of *The Life of St. Paul*, was the more enthusiastic in his admiration for the Cathedral because, in an evil hour for archæology, he was induced to take a principal part in the destructive "restoration" to which reference has been made; but he purged much of his offence by writing one of the best and most interesting of cathedral guide-books, a work to which frequent recourse is had in these pages.

The following is, with some revision, Mr. Walcott's description of the fabric: "The cathedral consists of

a central and south-west tower; a nave of seven bays, with aisles; a south porch; a choir of five bays, with aisles; a Lady Chapel of three bays, with aisles of two bays; a south transept of five bays, with aisles; a north transept of one bay, with a sacristy on the east, on the north side of a vestibule, opening eastward into a Chapter-house of three bays. On the north of the nave is the cloister, with the refectory on the north side.

"The west front consists of an eight-light canopied Perpendicular window, with a band of elaborate tracery, succeeded by ordinary tracery of the period in the head, set between two banded octagonal turrets, which are battlemented. The west door is peculiar; it consists of an arch under a square head, with foliated spandrels and a range of angels in the mouldings, deeply recessed under a larger arch with another square head. On each side are four crocketed niches, with pedestals denuded of their statues. To the west is a four-light canopied window, under a panelled band, and flanked by a rich but empty niche on either side. The door of the south porch is Tudor, with two two-light square-headed windows, and a canopied niche, and an intervening rich band. The windows of the aisles and clearstorey of the nave are Perpendicular; the parapet is shallow. The south transept, as long as the choir and as broad as the nave, has a Perpendicular clearstorey and south windows, the former of four-lights and with two transoms. The windows of the aisles are Late Decorated, and of four lights separated by buttresses. This description applies to the south side of the choir, but the aisles are extended within one bay of the east end of the Lady Chapel, which has Perpendicular windows; the great east window is of the same date. Traces of Early English architecture appear in the north side of the choir and Chapter-house. The north window of the transept and windows of the nave are Perpendicular.

The south walk of the cloister is gone. The central tower rises one storey above the roofs, the parapet is embattled, and on each angle is an octagonal turret; in every face are two canopied windows, each of two trefoiled lights, with a quatrefoil in the head. The west front, south porch, cloisters, clearstorey, and roof of the nave and transept and central tower, were the joint work of Ripley and John Birkenshaw, abbot 1493—1537. The south-west tower was commenced in 1508; the portion of it then completed is used as the bishop's court; the base of a corresponding tower forms the entrance to the palace. Of the Early Norman period still remain the lower portion of the north-west tower, now part of the palace, the same part of the north wall of the nave, the whole of the north transept, the four great piers of the central tower, cased with work of the fifteenth century, and the two great eastern piers of the choir, cased with work of the thirteenth century.

"In the nave the capitals on the north side bear the initials of S(imon) R(ipley), abbot 1485—1492. They were added at the same time as the vaulting shafts. The two eastern arches of the nave belong to the tower, and are earlier than the rest; the square piers, probably Norman, were altered in the fourteenth century. The arches and pillars are of the fifteenth century, with vaulting shafts attached to the face of each pillar, and reaching through the capital to the springing of the vault, on which the tracery was begun but never completed. The west front has a large eight-light window, Perpendicular, filled by O'Connor with stained glass to the memory of the Rev. P. W. Hamilton, of Hoole. It is flanked by two turrets. There were five apses in the Norman church: the springers for fan-traceried roofs and incipient flying buttresses are still discernible to tantalize the visitor. The exterior north wall of the nave contains six recesses for tombs of the early abbots.

"The south transept, which was the parish church of St. Oswald, rebuilt in the fourteenth century, is out of all proportion to the rest of the church, and is of the same character as the nave. An aisle remains, but was much altered in the fifteenth century.

"The vestry in the north transept (which is of the Norman style, and has a good oak roof) has a vault of the end of the twelfth century; the entrance door is of the fourteenth century; it contains a chest of beautiful ironwork of the thirteenth century. The north transept contains some fine tapestry, representing Elymas the Sorcerer struck blind, brought from a French nunnery, and long used as a dorsal for the high altar."

Although the above description was chiefly written before Scott had altered the character of the whole edifice, it may stand as a faithful and minute account of the venerable church as it was. It had a look of antiquity out of all proportion to its real age, owing to the properties of the building-stone mentioned above. At first, however, the architects employed did not meddle with it. The first was Mr. R. C. Hussey, who seems to have gone conscientiously about his work, improving a little here and there, and avoiding any absolute destruction. He was followed by Mr. Christian, who had more of the modern spirit, and who, at that time at least, shared Sir G. G. Scott's delusion that carvings and tracery could be made at the present day fit to replace destroyed work of the twelfth and thirteenth centuries. His report recommended the expenditure of a considerable sum on repairs and restorations. Sir G. Scott was called in, and speedily ran up an estimate of £10,000. This was in 1868.

The restoration was carried out as soon as enough money was forthcoming, and was, as might be expected, of a very thorough and ruthless character. It is impossible now, in most cases, to distinguish

ancient features from modern. Among other alterations the parishioners of St. Oswald were expelled from their church in the south transept, the great size of which has now no meaning. The church of St. Thomas was built for them. The south porch was vaulted by Mr. Gilbert Scott. The north aisle is also new, as well as the north window of the transept, the pulpits, and the altar in the choir, made of wood from Palestine; so are the sedilia, the choir gates, the oak vaulting of the roof, and the incised marble pavement. Everything in the least decayed has been swept away, and the church is as new, and it must be confessed, as uninteresting as if it had really been rebuilt. The impossibility of discovering what are the ancient features, and what only date from Sir G. Scott's operations, is fatal to historical association.

The east end of the south aisle of the choir has been made apsidal, and filled with modern sculpture, mosaic, and stained glass, in memory of Thomas Brassey, the contractor, the memorials of the Humberston, Granville, and Hughes families being removed. The glass here is by Clayton and Bell.

There is much modern glass in the cathedral—none of it very good. The Gothic revival did less for stained glass than anything else. The makers and designers in very few cases, and certainly never at Chester, recognized the fact that a window is intended first to let in light. As a consequence, a church filled with modern glass is darkened, and Chester is no exception to this rule.

The oldest of the bells is dated 1604, and bears the following inscription—

> I, sweetly tolling, men do call
> To taste the meat that feeds the soul.

The whole peal is of eight bells, all, but the one just mentioned, being new.

The abbot's residence became the episcopal palace, and was rebuilt by Bishop Keene in 1753. The Deanery was formed out of an old chapel dedicated to St. Thomas. The gateway of the precinct, fourteenth century work, consists of a lofty arch and side postern. The bishopric has been held by some very eminent churchmen, such as Brian Walton, who edited a Polyglot Bible (1660); Wilkins, the natural philosopher (1668); Pearson, whose work on the Creed is still a text-book (1673); Porteus, translated to London in 1787; Blomfield, also translated to London in 1828, and Stubbs, translated to Oxford in 1889. There are no monuments of any importance. The Chapter consists of a dean, four canons residentiary, and two archdeacons. There are also twenty-five honorary canons, and three minor canons. The dimensions of the church are as follows—

	Length.	Breadth.	Height.
Nave	145 ft.	75 ft.	78 ft.
Choir	125	75	78
Lady Chapel	65	—	33
Transepts, north	40	—	—
Transepts, south	80	—	—
Cloisters	110 square	—	—
Total length	350 feet	—	—

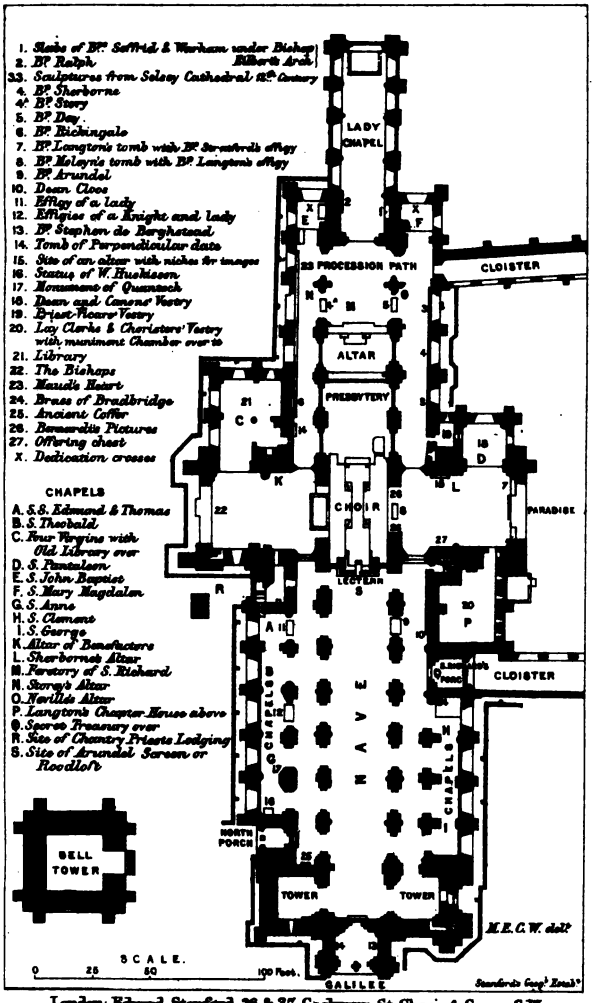
The arms of the see are, "Azure, three mitres argent."

CHICHESTER.

REGNUM, a Roman city, stood where "Cissa's ceaster" was placed by the Saxon invaders of the fifth century. Its history is very uneventful, and it has been constantly outstripped in importance by other Sussex towns, Selsey, Newhaven, Arundel, and especially Brighton. The streets contain some pretty, old-fashioned houses; but the castle, in the north-east part of the city, has wholly disappeared, and there is nothing left of greater interest than the cathedral, the site of which endows it with a peculiar character: it is the only English cathedral which can be seen at sea; its spire was a landmark alike to the pilgrim to its shrine, and to the mariner entering the historic waters of the naval stronghold of England, at Portsmouth.

The cathedral, which is dedicated to St. Peter, was begun by Bishop Ralph after the year 1114. It had two Norman towers at the west end; a nave with a single aisle on either side; a transept with an apsidal chapel on the east of each wing; and a choir with a semi-circular ambulatory, opening into three radiating chapels, as at Gloucester. The nave with its adjoining aisles, with the triforium built by Bishop Relph, who died 1123, remains. The whole was roofed with wood, and rebuilt after a fire on Oct. 19, 1187, by Bishop Seffrid, who added the uppermost storey of

CHICHESTER CATHEDRAL CHURCH.



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the south-west tower, and the clearstorey of the nave. The columns were refaced, the clearstorey rebuilt, the choir elongated and squared at the end, the roof vaulted, the eastern aisles and the walls of the nave aisles pierced with arches for lateral chapels. The feast of the dedication was kept in 1199. Bishop Simon FitzRobert (1204—1210) brought marble from Purbeck and Petworth for the shafts. The beauty of the dark-veined, costly material, highly polished, is now lost, as we have not the contrast it was designed to offer to the brilliant colours on arch and pier and roof: the introduction of stained glass, which destroyed the effect, coupled with the brittleness and wasting decay of the marble, led to its disuse. Bishop Neville (1222—1244) commenced the spire, and built the Chapter-house upon the east side of the south transept. Gilbert de St. Leopold (bishop 1288—1304) added the Lady Chapel. John de Langton (bishop 1305—1336) completed the presbytery, sacristy, the south transept and its beautiful window (47 feet high, by 27 feet wide), and the bell tower. The stall-work and reredos were given by Bishop Sherborne, but the reredos has been removed, and a modern and hideous structure substituted. The church consists of a nave of eight bays and four aisles; a north transept, with an eastern chapel, or, possibly, a chapter-house; and a south transept, the eastern chapel of which is now the Library, of one bay, choir of three bays (the tower is thrown into it, and forms another bay), and presbytery, or east ambulatory, of two bays, with aisles; a vestibule, parted by solid walls from the ambulatory aisles, which formed chapels, and a Lady Chapel of four bays. The west front is composed of a gable and wall of three storeys, a south-west tower, the "old belfry," its two upper stages good Early English, of Isle of Wight stone, without pinnacle or parapet, and a deep plain porch. In the quatrefoil above it was the Saviour sitting in Doom.

Over the porch is a triplet; in the gable two pointed windows, with a large pointed window below them. On the north-west is a very fine detached campanile or bell tower, Perpendicular, massive, and square below, of four stages, surmounted by an octagonal lantern, battlemented, connected by small flying buttresses, with octagonal turrets, that spring from the angles above the battlement. The north wall of the nave has some curious buttresses, resembling that on the great tower at Ely. In place of a north-west tower, destroyed by Waller, is a sloping embattled wall. In the south transept is a richly-traceried window, Decorated, of seven lights, and above it a beautiful rose window. The parapet in the transept and choir has a trefoiled string-course. The east end is composed of three lancet windows, with a rose window of seven foliated circles of the choir, in the gable; it is flanked by arcaded pinnacles with small spires.

The central tower, which is battlemented, with octagonal turrets at the angles, also battlemented, has in its principal or second storey two couplets in each face, with a quatrefoil in the head, each under a pointed arch. The spire is of beautiful design, octagonal; in each face is a window of two lights, flanked by pinnacled turrets, crocketed and canopied. Its elegance has constantly led to its being compared with that of Salisbury, which, however, differs from it in age and many other particulars, as well as size. It forms not only the central, but the principal feature of the church, all whose lines are designed to work in with it, a very perfect effect of unity, as at Salisbury, being attained. It is locally said that the master built Salisbury, and the man Chichester. The angle at the summit is about 13°, that of most of the lofty spires of England, as Fergusson well remarks, being 10°, which is certainly too slender. From its situation this spire is much exposed to

heavy Channel gales, especially those from the south-west. In the time of Wren it had become so dangerous, and the shocks of the wind were so strongly felt, that the great architect was called in to suggest some means of securing greater apparent stability. He pulled down some feet of the spire, and rebuilt it with stronger materials, putting within the cone a kind of pendulum of wood and iron, calculated to incline the spire the other way in case of excessive pressure on one side. This expedient, or Wren's good masonry, kept it up until February, 1861, when, during a heavy gale, the spire, after showing evident signs of weakness, settled gently down, a heap of broken stones and powdered mortar. That it did not topple over may be ascribed to Wren's contrivance. The rebuilding was confided to Sir G. Scott, with a stipulation that the new tower should be an exact facsimile of the old one. This condition was more than the typical modern restorer could fulfil. Scott added six feet to the height, in order, as he said, to raise the sill of the windows above the gables. When it was too late it was found that the delicate proportions of the old tower were so far injured; but proportion was a thing little understood thirty years ago, and least of all by Scott.

It has been a matter of wonder to successive architectural critics that the campanile or bell tower on the north side of the church has been allowed to stand unmolested since it was built in the fifteenth century. Wyatt pulled down the similar tower at Salisbury, and no doubt this one at Chichester would have soon shared its fate, if it had not been for the rickety condition of the central tower, which precluded the entertainment of any idea of hanging bells in it. The campanile is 120 feet high, and is the only example of its kind now left belonging to an English cathedral. It serves admirably as a foil to

the spire, being, in fact, formed of two cubes of 56 feet each, with an octagonal lantern of 8 feet on the top, giving an impression of solidity and massiveness. There are eight bells in the tower, which is said to have been built by Bishop Langton (1305—1336).

The interior of the nave consists of eight bays of Norman arches with massive piers, and a triforium in the same style, above which the clearstorey, the work of Bishop Seffrid (1180—1204), rises in triplets to each bay. This storey in the choir is of Early English, or First Pointed character. The vaulting throughout is of stone. The range of side chapels, each opening on a bay of the nave, adds great variety to every view, but the ordinary English fashion of having only three aisles is more dignified.

The Lady Chapel has been better restored than is at all usual. The wrought iron gates are very effective. The east window is brilliant and harmonious. It and the rest of the windows in the chapel are by Messrs. Clayton and Bell. The roof of the Lady Chapel still retains portions of the colour and design with which Bishop Sherborne adorned the vaulting of the church throughout.

The additional north and south aisles in the nave, for the reception of chantries, were built in the reign of Henry III. On the south side is an ancient altar-slab built into the wall. Elgin and Manchester Cathedrals, St. Michael's and Holy Trinity, Coventry, Abingdon, St. Martin's, Leicester, St. Mary's, Taunton, and Kendal are other instances of this arrangement in five aisles. It is a more common feature abroad, and is found at Notre Dame, Milan, Seville, Cluny, Amiens, Beauvais, and Cologne. Antwerp has seven aisles. It is on the whole a felicitous compensation for the shortness of the nave, the broadest in England except York; a substitution of transverse for longitudinal perspective; and if the piers were more

slender its indefinite multiplication of views would produce a rich and complex effect. A chapel of St. Faith, founded in the twelfth century, adjoins the east entrance to the cloister, which has only three sides, not symmetrical.

The side walls of the south transept were decorated by Bishop Sherborne's orders (1508—1536), by Theodore Bernardi, with two large paintings (each 12 ft. long by 8 ft. wide) of the foundation of the see and the confirmation of the cathedral charters, with a series of portraits of English kings and his predecessors down to his time. On the opposite walls were pictures of bishops from Wilfred to George Day, who died 1556.

Over the reredos in 1508 was constructed a minstrels' gallery, probably the cause of the platform behind the altar, which was not the site of St. Richard's shrine: it was an unseemly arrangement, and there is no reason for regret at its destruction. In the vestry, on the west side of the south transept, is a Saxon chest of oak, 8 feet by 20 feet, with five locks, brought from Selsey; above is the old chapter-room. In the Consistory Court, of the date of Henry VI., in the storey above, over the south porch, Early English, is a sliding panel, which leads to the treasury and evidence chamber, though popularly described as a dungeon where the Lollards were imprisoned. The north transept, formerly the subdeanery parish church of St. Peter, was thrown into the cathedral by the late Dean in 1841. The first restorations were made under the charge of Carpenter and Butler, architects. Bishop Mawson gave the throne in 1749. The stalls were painted and gilded in 1731, when the marble was laid down. The organ screen built in 1447 was the oratory of Bishop Arundel. It is of three arches, with quatrefoils in the lateral spandrels, with an arcade of niches above. The wrought iron doors of the choir are simple and

effective. The organ by Renatus Harris, 1678, was improved by Byfield in 1725, and by Gray and Davidson in 1844, and Hill, 1851. The pulpit was erected in 1830. The new reredos is a tall arch of marble, hiding too much of the retro-choir, and standing very awkwardly at the summit of three steps. The side wings have never been erected, and, judging by the central portion, this is as well. The figures are life-size and represent "The Ascension."

The church is remarkable for the number of monuments by Flaxman, who is seen at his best in some of them. The grave-stones of some bishops of the Norman period, Ralph, Seffrid and Hilary, are pointed out in the retro-choir. Bishop Sherborne's tomb is in the south aisle of the choir. In the corresponding aisle on the north side is an alabaster effigy of Bishop Rickingale (died 1429). The shrine of St. Richard (de la Wych), the great patron of Chichester (died 1253), who used to be accounted, until recent times, the last Englishman ever canonized, was in the south transept. In the north aisle of the nave two chantries contain tombs of the Arundel family. One of the effigies is fine. In the same part of the church may be found Flaxman's beautiful medallion to the memory of Collins, the poet; but the best of all this great artist's works at Chichester is a small relief in white marble to the memory of Agnes Sarah Harriet Cromwell, who is represented as borne upward by angels. There is a statue, by Carew, of Huskisson (killed by a railway engine—the first that ran from Liverpool to Manchester, in 1830). His widow died in 1856, and is commemorated by a tablet by Gibson in the north transept, and a very ugly stained glass window, which should be removed. A tablet in the cloister commemorates William Chillingworth, a great controversial divine, now almost forgotten (died 1643). There are many monuments of modern bishops, chiefly in the north transept.

The cathedral is parochial for the close, of which the Dean is vicar. The register only dates from 1863.

The Library (mentioned above) contains some rare books, including Cranmer's copy of the Liturgy of Archbishop Hermann, which had probably a powerful effect on our Book of Common Prayer, the litany being especially derived from it. There are also some curiosities, rings, etc., taken from old tombs in the church.

The Bishop's Palace opens from the cloister, and contains some ancient apartments and an unrestored chapel.

The following are the principal dimensions of this little cathedral—

	Length.	Breadth.	Height.
Nave and Choir	161ft.	60ft.	65ft.
Transept	131	35	—

Total length, including Retro-choir and Lady Chapel, 411 feet.

The steeple is 277 feet high, the bell tower 120 feet.

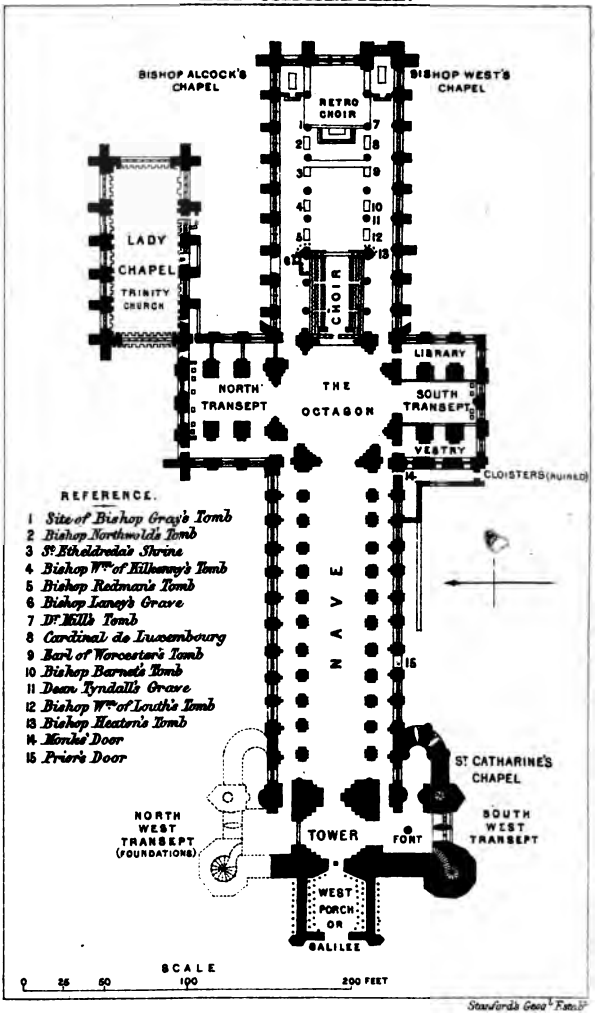
Like St. Paul's, Chichester was served by secular canons, which accounts for the incomplete character of the cloister. The first recorded dean was Odo, about 1115. The canons, originally twenty-seven in number, and after 1520 thirty-one, are now called prebendaries, and there are four canons residentiary, a precentor, a chancellor, a treasurer, and two archdeacons. There is a staff of priest-vicars, and the usual officials. Among eminent deans may be mentioned Ryves, made Dean of Windsor in 1660; Crew, Bishop of Oxford in 1671; Sherlock, promoted to Bangor, 1727, and to Salisbury, 1734; and Hook, died 1888.

Chichester has had many bishops to whom this see was only a stepping-stone to higher preferment. Among the most eminent, besides those already

named, were Langton and Stratford, Chancellors of England, early in the fourteenth century; Waldby, promoted to York in 1396; Kempe, translated to London, 1421; FitzJames, translated to London, 1506; Lancelot Andrews, translated to Ely, 1609; Montagu, translated to Norwich, 1638; Duppa, to Salisbury, 1641; Gunning, to Ely, 1675; Patrick, also to Ely, 1691; and Maltby, to Durham in 1836.

The arms of the see are thus blazoned by Le Neve: "Azure, a presbyter John, sitting on a tombstone, in his left hand a mound, his right hand extended, or, with a linen mitre on his head and in his mouth a sword, all proper." Mr. Walcott gives it thus: "Azure, the Saviour seated on an Eastern tomb, mitred as the High Priest and nimbed, a mound in His left hand, His right raised in benediction, a sword issuing from His mouth (Rev. i. 16)." Sometimes a book appears in the left hand, and the sword is across the face, the hilt to the dexter. Probably the most correct account of these curious bearings is that which appeared in the columns of the *Guardian* in 1872, from which it would appear that they should be blazoned thus: "Azure, our Blessed Saviour, head radiant, seated on a throne or, cushioned gules, vested argent, girdled of the second, dexter arm elevated proper, issuant from His mouth fessewise on the sinister, a sword proper, hilt and pommel gold; in fesse, on the dexter, Alpha, and on the sinister Omega, of the last." It is a historical fact that Bishop Seffrid II. adopted as the seal of his see, the figure of the Redeemer enthroned between the Greek characters Alpha and Omega.

ELY CATHEDRAL.



REFERENCE.

1 *Site of Bishop Gray's Tomb*
2 *Bishop Northwold's Tomb*
3 *St Etheldreda's Shrine*
4 *Bishop Wm of Kilkenny's Tomb*
5 *Bishop Redman's Tomb*
6 *Bishop Lacey's Grave*
7 *Dr Mill's Tomb*
8 *Cardinal de Luxembourg*
9 *Earl of Worcester's Tomb*
10 *Bishop Barnet's Tomb*
11 *Dean Tyndall's Grave*
12 *Bishop Wm of Louth's Tomb*
13 *Bishop Heaton's Tomb*
14 *Monks' Door*
15 *Prior's Door*

London: Edward Stanford, 26 & 27 Cockspur St, Charing Cross, S.W.

ELY.

THE cathedral church of Ely wants no borrowed lustre to make it one of the most beautiful and at the same time most singular examples of mediæval taste and skill; but the undoubted fact that its unusual plan, and the treatment of the intersecting lines of the nave and the transepts, gave Wren the idea he so nobly worked out in rebuilding St. Paul's, add to Ely an interest even in the minds of those architects whose love for the renascence styles obscures their admiration of a piece of purely Gothic work.

The monastery, or convent, of St. Etheldreda, *vulgo* St. Audrey, stood on a hill, the "Isle of Eley," among the fens which stretch in an easterly and northerly direction as far as the eye can reach. The word Ely, or Eley, or Elige, is sometimes said to mean the "Isle of Willows," but is more probably the "Isle of Eels." Some religious establishment was on the spot in very early times. It was attributed, with the traditional date of 673, to St. Etheldreda, the daughter of Anna, King of the East Anglians. She married, first, Tondbert, "King of the Fen-men," who endowed her with the Isle of Ely, and died. After the long widowhood of five years she married her second husband, Egfrid, King of Northumbria. She may have been a saintly woman, but made a very bad wife, and, to quote the expressions, none

too strong, of Dean Hook, "in defiance of Scripture, of decency, and of common sense, she repudiated her marriage vow." In this course she was encouraged by Bishop Wilfred, who took her vows as a nun; but the great Theodore, Archbishop of Canterbury, wisely advised Egfrid not to molest her, and to marry again, advice which he promptly acted upon. Many miracles strengthened Etheldreda during her contests with her husbands, some of which we shall see represented in the decorations of the cathedral. At first, Ely held both monks and nuns, and attained a high reputation for sanctity, so much so that one mediæval historian would derive the name from *El*, God, and *ge*, earth; but he does not explain how a Hebrew and a Greek word could come to be united in order to make an English local name. But equal absurdities transpire at the present day, and we must not be too hard on the ingenious Thomas. In 870 the place was burnt, together with the neighbouring convents of Peterborough and Crowland, by the Danes, and lay desolate for a hundred years. In 970, Athelwold, Bishop of Winchester, founded a Benedictine monastery on the site, endowed it with the isle and the surrounding district, and started it in renewed life and vigour. Canute, or Knut, is said to have composed the well-known lines commencing—

Merrily sung the monks within Ely,

while rowing across the mere below, and listening to "these monks' song." Ely held out against the Conqueror for five years from 1066, and then, if ever, the exploits of the legendary "Hereward the Wake" were accomplished. A line of Norman abbots restored the wealth and power of Ely, and Hervey le Breton, in 1109, became the first bishop. Ely, therefore, like Canterbury, Durham, Norwich, and other cathedrals, was on a monastic foundation,

was served by regular, as distinguished from secular priests, and had a prior, the bishop being abbot, who took the chief part in the government, and duly blossomed into a dean at the Dissolution of the monasteries under Henry VIII. The Prior of Ely was occasionally summoned to Parliament, and was often called "Lord Prior." The bishop, as abbot, and the dean, as prior, still sit in stalls on either side of the entrance of the choir, the bishop having no throne.

The view from the railway of the cathedral towers against a western sky is magnificent. It is, however, rivalled by that from Stuntney Hill, on the road from Cambridge; but, in truth, all views of Ely, from whatever side we see it first, have a similarly striking effect, an effect increased rather than lessened at close quarters. There is no place where it looks better than from the north-western corner of the churchyard, close at hand. The west tower, the central lantern, and the majestic bulk of the whole fabric look well from a distance. The exquisite Early English work of the porch, especially the entrance doorway, the western transept, another unusual feature, the long line of the nave and choir, only exceeded by St. Alban's and Winchester, the proportion of the central octagon to the whole building, and a thousand beauties of detail, will strike the eye equally at a nearer view. The church, as we now see it, consists of a western chapel, galilee or porch, built first by Bishop Eustace about 1200, but rebuilt as it is now half a century later at least; a western tower, by Bishop Ridell, about 1180, together with a transept of which the northern part is ruined; a nave, wholly Norman, with thirteen bays, of round-headed arches, the clearstorey being perhaps an example of the lightest and most graceful work of the kind in this style; transepts, also Norman, flanked with turrets, and with Perpendicular windows, as is so often the case; the choir, of eight bays, Decorated

work of the best period, probably about 1350; an east end, Early English of about 1250; flanked, north and south, by two chantries, that of Bishop Alcock (1416—1501), late Decorated, and that of Bishop West (1515—1534), late Perpendicular, with renascence features; and, adjoining the north transept, parallel to the east end of the church, a beautiful and spacious Lady Chapel, a very conspicuous object in the view across the churchyard.

The octagon tower, at the intersection of the eastern transepts, nave and choir, is not, from the exterior, so beautiful an object as might have been expected. The older tower fell in 1322, and it was determined to replace it with something as light as possible. The interior effect, as we shall see, is most satisfactory; but, in adapting the plan, Wren saw that an octagonal lantern is wanting in dignity, and by replacing it with a dome, he made St. Paul's the remarkable building it is. Here at Ely, a wooden roof is set upon eight piers, the octagon being of one storey; the north, south, east, and west faces, being the broader, have an arcade of six arches trefoiled and canopied, while the other four faces, being narrower, have only three, but beneath each of them is a pointed window of four lights, with flowing tracery in the spandrel. The upper lantern is of wood cased with lead, 30 feet in diameter, and divided into two stories, flanked with pinnacles.

The south side of the choir is remarkable for the beauty and lightness of the series of buttresses. The east end is of three storeys in the centre, and comparatively plain, the lower range of three lancets being surmounted by two upper ranges of five. At either side the north and south aisles terminate in chapels. The window of the north chapel (that of Bishop Alcock) is Decorated, but set in a Norman arch. The corresponding window in Bishop West's chapel, is late Perpendicular. The east window of

the Lady Chapel, a magnificent example of the Perpendicular style, comes into strong contrast with the east end.

We enter the church by the long and beautiful Early English porch at the west end. The doorway, double, is of most delicate and exquisite work. We find ourselves under the tower, the south-western transept, or Baptistery, being on our right. The corresponding wing has fallen down and never been rebuilt. The view from this place is very fine, though the roof of the nave is only of wood. At this spot, in 1845, Basevi, the architect, was killed by falling from the upper roof. A small chapel of St. Katharine projects eastward from the Baptistery, but has been so restored as to be of no interest. The nave consists of thirteen bays, Norman in style, the triforium and clearstorey being particularly light. The wooden roof has been beautifully decorated with paintings in the style of those to be seen in thirteenth century Bibles, by two amateurs, Mr. Le Strange, and Mr. Gambier Parry, and forms an interesting and gorgeous feature of the restored cathedral. The Old and New Testament histories, with types and antitypes, are represented in a series of groups. While the aspect of the nave is sombre, its vast dimensions and height, and the harmonious colouring of the decoration, produce a very impressive effect; and the flood of light poured into the octagon beyond is greatly enhanced. Under an arch on the right is the fragment of a very early tombstone, that of Wini, or Ovinus, steward to Queen Etheldreda, removed here from Haddenham, where it had served as a horse-block. The stained glass windows intercept too much light, and might, one and all, be destroyed without material loss to the church. The best, No. 6, on the north side, was designed by Dyce, but is very poor.

At the octagon we are impressed by the simplicity

and beauty of the plan, by which four lofty pointed arches carry the nave into the choir, and open on the transepts, while four smaller arches open obliquely on the side aisles. In each of these there is a Decorated window. The roof is vaulted in woodwork, and too gaudily coloured, by hands very inferior to those which painted the nave. The carvings under the niches represent the legend of St. Etheldreda, and are of old work. The lantern rises from the central aperture, 30 feet wide, of the octagon, and also pours down a flood of light from its eight windows, of very unfortunately-coloured glass.

The transepts are Norman, and date from the time of Abbot Simeon; but the hammer-beam roofs, and the Perpendicular windows, are comparatively late. In the aisle of the south transept is the cathedral Library, and the vestry. The vestry door is said to have been brought from Bishop Alcock's palace at Downham.

The choir now begins at the eastern arch of the octagon, but formerly extended into the nave. It consists of nine bays, of Decorated and Early English work, of a very ornate character, and contains, among others, the following monuments: Bishop William Louth, or de Luda, 1298, very crudely restored, but showing fine ancient work; John Tiptoft, Earl of Worcester, beheaded and buried on Tower Hill, 1470, a fine monument, representing the earl and two wives, who are buried here; Bishop Northwold, died 1254; Bishop Redman, 1506.

The east windows are filled with dark modern glass. The reredos, designed by Scott, was carved by John Phillips, and presented by Mr. Dunn Gardner. The organ is modern. The stalls are ancient, but the carved panels above are modern, by a Belgian artist. The oak screen is by Scott, as is the marble pulpit.

The side aisles of the choir contain some interesting

monuments. Those of Robert Steward, died 1570, and Sir Mark Steward, died 1603, are good examples of the period. There are several episcopal tombs. At the end of the south aisle we reach the chapel of Bishop West, died 1534, an example of the new renascence taste. Three later bishops are buried here: Keene, died 1781, Sparkes, died 1836, and Woodford, died 1886. At the end of the north aisle is the chapel of Bishop Alcock, died 1500, the founder of Jesus College, Cambridge, a fine example of Perpendicular. The monument of Dean Cæsar (died 1636) is on the north side of the octagon, and is very fine.

The Lady Chapel is approached from the north transept. It is very light, the spacious windows being so far undarkened with the hideous glass which mars the best views in the adjoining cathedral. The chapel forms the parish church of Holy Trinity, and is seated throughout in a good plain style, which contrasts well with the elaborate wall arcading in carved white stone of the fourteenth century. A large figure of the Blessed Virgin probably occupied the centre of the window, where the transom remains uncarved. The sculptures in the arcades represent scenes in the legendary life of the Virgin.

There is a dean with six canons, two of whom are professors at Cambridge, four archdeacons, twenty-three honorary, and four minor canons.

The cathedral dimensions, in feet, are as follows—

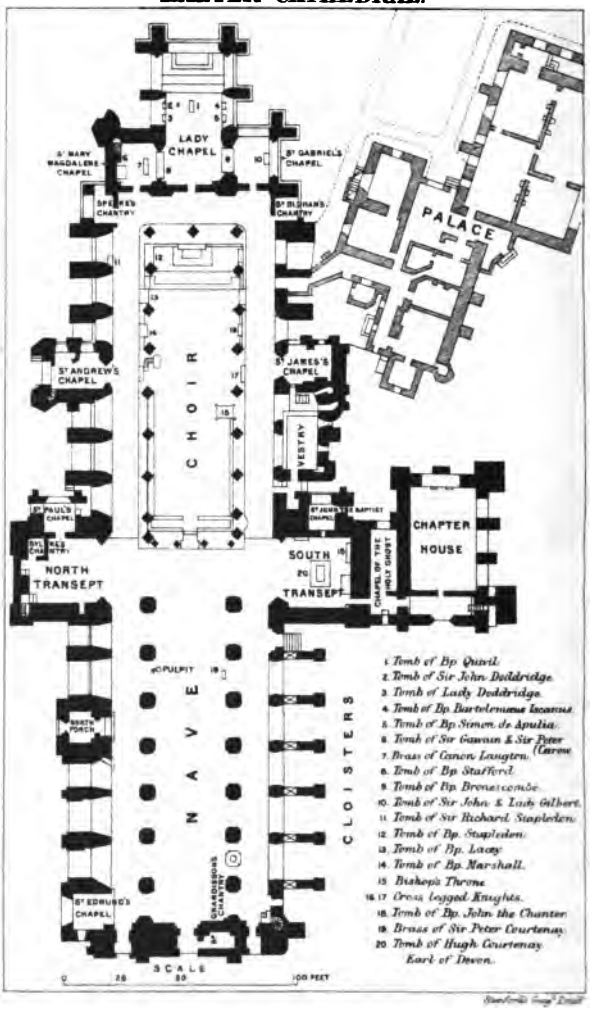
	Length.	Breadth.	Height.
Nave	250 ft.	78 ft.	76 ft.
Choir	64	78	70
Presbytery	95	—	—
Transept	179	74	—
Lady Chapel	95	40	60
Entrance or Galilee	44	—	—
Western Tower	—	—	266
Extreme Length	517	—	—

There are many relics of the conventual buildings, among which Prior Crawden's Chapel on the south side of the church should be visited. It was built about 1340.

In the Palace is a gallery, 100 feet in length. The cloisters have almost disappeared. The episcopal records are preserved in the Palace, in Bishop Alcock's tower. Among the more eminent bishops were William Longchamp, who governed England during the absence of Richard I., and was deposed by John; he died 1197; John Kirkby, an agent for the exactions of Edward I. and a judge, died 1290; Thomas Bourchier, translated to Canterbury in 1545; Alcock, died 1500; Thirlby, only Bishop of Westminster, translated 1554, and died under arrest at Lambeth, 1570; Wren, died 1667, uncle of Sir Christopher; Patrick, died 1707; and Harold Browne, afterwards Bishop of Winchester, died 1891. Ely House, in Holborn, was long the London residence of the bishops, and the chapel of St. Etheldreda still marks the site. A town house, with a mitre on the front, is No. 37, Dover Street, and belongs to the see.

The arms are, "Gules, three crowns, or."

EXETER CATHEDRAL.


LADY CHAPEL
S. MARY MAGDALENE CHAPEL
ST GABRIEL'S CHAPEL
ST BLAISE'S CHANTRY
PALACE
CHOIR
ST ANDREW'S CHAPEL
ST JAMES'S CHAPEL
VESTRY
ST PAUL'S CHAPEL
CHAPTER HOUSE
NORTH TRANSEPT
SOUTH TRANSEPT
CHAPEL OF THE HOLY GHOST
PULPIT
NAVE
CLOISTERS
NORTH PORCH
ST EDMUND'S CHAPEL
CHAMBERLAIN'S CHANTRY
SCALE
0 25 50 100 FEET
1. Tomb of Bp. Quivil.
2. Tomb of Sir John Doddridge.
3. Tomb of Lady Doddridge.
4. Tomb of Bp. Bartelemmus Iscanus.
5. Tomb of Bp. Simon de Apulia.
6. Tomb of Sir Gawain & Sir Peter Carew.
7. Brass of Canon Laughton.
8. Tomb of Bp. Stafford.
9. Tomb of Bp. Brantscombe.
10. Tomb of Sir John & Lady Gilbert.
11. Tomb of Sir Richard Stapledon.
12. Tomb of Bp. Stapledon.
13. Tomb of Bp. Lacey.
14. Tomb of Bp. Marshall.
15. Bishop's Throne.
16, 17. Cross legged Knights.
18. Tomb of Bp. John the Chanter.
19. Brass of Sir Peter Courtenay.
20. Tomb of Hugh Courtenay Earl of Devon.

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EXETER.

In the Exeter volume of the "Historic Towns" series Mr. Freeman has fully detailed the history of this ancient city on the Exe, Caerwise or Isca Damnoniorum. Its Early-English name was Exanceaster. It contains a fair number of ancient remains, especially parish churches and old houses, but the castle, the principal feature of the early city, has almost disappeared. It was situated on the Red Mount, on the north-western side of the city, and is often called Rougemont Castle. It was visited by many of our kings. Queen Henrietta Maria gave birth to her youngest child Henrietta, afterwards Duchess of Orleans, in the house of the Earl of Bedford in Exeter, June 16, 1644. The ruins of the castle are now to be seen in a well-wooded park, and the adjoining fosse and escarpment are laid out with walks and seats, and called the Northern Hay.

The cathedral church of St. Peter was always a secondary edifice to the castle which towered above it. Situated on the south-eastern slope of the Red Mount, the visitor sees it first from above, and obtains but a poor impression of its size and beauty. The unusual position of the towers, which form in themselves transepts, and the want of height, render the exterior ineffective. The whole church is composed of a nave and choir with aisles, a Lady Chapel

at the east end, and a Chapter-house, opening from what were cloisters, but are now ruins.

The building was begun in 1049, when the see was removed from Crediton by Bishop Leofric, but of this nothing remains. Bishop Warelwast began the Norman church in or about 1112. He built the towers. Bishop Peter Quivil built the greater part of the present cathedral, before 1291 ; Bishop Stapledon the eastern part of the choir, the sedilia and choir screen. He was murdered by the Londoners in 1326. Bishop Grandisson completed the nave about 1350, and perhaps the west front a little later. Bishop Brantingham built the cloisters. The Lady Chapel appears to have been part of Quivil's work. The Chapter-house, originally built in the thirteenth century, was finished in the fifteenth.

The nave consists of seven bays of pointed arches, of the time of Bishop Grandisson, who died 1369. The visitor enters through a narrow doorway into one of the aisles, and is scarcely prepared, even by the elaborately-ornamented screen of the west front, for the view, which is particularly striking, as being of even architecture of a single style and period. The screen, with the organ above, closes in the nave, but the stone vaulting is visible above the screen to the east end. The most remarkable object in the nave is the beautiful little minstrels' gallery, on the north side, above the fifth arch. This appears to be a little later than the rest of the nave. It is ornamented with niches, in which are angels bearing musical instruments, one at each end and twelve facing south. A north porch opens from this bay, and above it is a chamber which communicates with the gallery. This apartment was probably used for an organ when an altar stood below in the nave. An ancient screen, which escaped the destroyer at the "restoration" of 1876, divides the nave from the choir, and is continued across the aisles.

The transepts are only of one bay each, consisting simply of the spaces under the two towers. East of the north transept is the chapel of St. Paul, a part of Bishop Quivil's work, now used as a vestry. In the corner of the transept close to it is the tomb and chantry of Sylke, a sub-chanter, buried 1508. In the tower above is hung a great bell, weight 12,500 pounds.

The south transept closely resembles the north transept. East of it opens the chapel of St. John the Baptist, also Quivil's work, and also used as a vestry. In the tower there are eleven bells, said to be the heaviest in England, and all dating from the seventeenth century. The chimes, worked by machinery, are very sweet. South of the transept, between it and the Chapter-house, is the chapel of the Holy Ghost, formerly used as a baptistery. It is Norman in character, and contained the font in which the princess Henrietta was baptized. The font is now in the nave.

The choir screen supports the organ. Originally built by John Loosemoore, it is said, in secret, during the rule of the Commonwealth, and erected at the restoration of the monarchy, it was improved in 1876, and little now remains of the old instrument.

The fittings of the choir are all new, except the miserere seats, which date from the thirteenth century, and are very curious and beautifully carved. The bishop's throne is also old, being of early fourteenth century work, and probably put up by the unfortunate Bishop Stapledon before 1326. It rises to a height of 52 feet. The stalls are forty-nine in number, seven of them appropriated to the dean, the precentor, the chancellor, the treasurer, and the three archdeacons. The corporation of Exeter is seated on the north side, instead of the south as formerly. The marble pulpit, the gift of Mr. Force, the Chapter-clerk, was designed by Scott. The pavement is new,

consisting of tiles and marble. The reredos was designed by Scott, and presented by Chancellor Harington and Dr. Blackall. The altar-table, the gift of Chancellor Harington, is of oak. The bosses of the roof should be carefully studied. They are ancient, and exquisitely carved.

From the choir two chapels open. On the north is St. Andrew's, on the south St. James's, which has beneath it an ancient crypt.

East of the choir is the ambulatory, north of which opens the chantry of St. George, founded in 1518 by Sir Thomas Speke. On the south is the chantry of Bishop Oldham, of the same date. Observe the "Owl-dom" rebus on the roof. On the left, as we enter the Lady Chapel, is the chapel of St. Mary Magdalene, and on the right, that of St. Gabriel. The Lady Chapel is used for morning service. It was built by Quivil, and is remarkable for the beautiful foliage carving, the ancient reredos, and the graceful openings to the chantries on either side.

The monuments are numerous and remarkable, but have been sadly pulled about. Bishop Bronscomb's (died 1280) and Bishop Strafford's (died 1419) face each other across the Lady Chapel, and are of fine work, with screens, canopies, and effigies. On the north side of the choir, under a restored canopy, is the fine effigy of Bishop Stapledon, with a crozier and a book. Many other bishops are buried and have memorials in the choir. In the south transept are some Courtenay tombs. In the north transept is Chantrey's monument of Northcote the artist, who died 1831. In the south aisle of the choir is Flaxman's monument of General Simcoe, died 1806. There are also several regimental memorials, Exeter being the home, so to speak, of two distinguished corps, the 20th and the 32nd.

The Chapter-house is of two periods, the lower part being of Early English work, the upper Perpen-

dicular. It measures about 75 feet by 30 feet, and contains a library of about 8000 volumes, some of which are very ancient. Among them is the Domesday-book of Devon and Cornwall.

The dimensions of the cathedral church are as follows—

	Length.	Height.	Width.
Nave	140 ft.	68 ft.	72 ft.
Choir	140	68	72
Towers	—	145	—
Lady Chapel	65	40	20

The Episcopal Palace is to the south-east, the Deanery to the south-west of the church. There are some old rooms in the palace, but the greater part has either been rebuilt or restored. In the Deanery, William, Prince of Orange, lodged on his way to London, 1688.

The cathedral has a peculiar constitution, described by Mr. E. A. Freeman (*Historic Exeter*, p. 70). In the thirteenth century it took the form of other similar institutions in England, and that form, allowing for a few local usages, and a few modern changes, it has kept ever since. Vicars, as substitutes for the canons, are first heard of with the twelfth century. They are sometimes said to have come in with the bishopric, because a statute regulating their service dated from 1268; but they had received "an endowment of the usual kind by the appropriation of the church of Woodbury." The Chapter itself was not fully remodelled till the time of William Briwere, bishop from 1224 to 1244. The foundation of the Deanery is dated in 1225. Till that time the canons had no permanent head. The other usual dignitaries, precentor, chancellor, and treasurer, were in being, and of these the treasurer had a separate estate in 1180. The precentor, everywhere at least second in rank, was doubtless

the president. The Chapter, as now settled, was formed of twenty-four canons or prebendaries, appointed of course by the bishop, one of whom was to be their head by the usual English title of dean. In all the old foundations, the dean was simply one, the first, among the canons; and the deanery of Exeter was created by an act of the Chapter itself." Mr. Freeman, after reciting the terms of this act, goes on to remark that "one singularity in the Exeter foundation was that, though the canons held prebends, and though each canon, besides his institution by the bishop, was further admitted to his prebend by the dean, yet none but the dean and other dignitaries had separate estates. The prebend of each canon who was not a dignitary consisted only in an allowance in money, fixed at first at four marks yearly, from the common funds of the Chapter. The practice of non-residence and the appointment of vicars is fully recognized in the act. The vicars of canons who are present are to be appointed by themselves with the consent of the Chapter; the vicars of absent canons are to be appointed by the Chapter, subject to their removal by their masters on their return." The Chapter now consists of the dean, the precentor, the chancellor, the treasurer, the subdean, two canons residentiary, and three archdeacons. There are twenty canons, non-residentiary, four priest-vicars, and the usual minor officials. The cathedral precinct is parochial, and the registers begin for burials in 1593, for baptisms in 1594, and for marriages in 1597. The dean appoints a vicar for the close.

Among the most eminent bishops have been Leofric, a Lotharingian, who had been private chaplain to the Confessor, and who removed the "bishop's stool" from Crediton to Exeter (1046—1072); William Warelwast (1107—1136); Walter Stapledon (1308—1326), murdered in London; John Grandisson (1327—1369), who in the forty-two years

of his episcopate, added much to the cathedral; Richard Fox (1487—1491), better known as Bishop of Winchester; John Vesey (1519—1551), who resigned rather than favour the Reformation; he was succeeded by Miles Coverdale, but returned under Queen Mary for a time, when he was more than one hundred years old; Coverdale, who translated the Bible, held opinions too pronounced for a bishop, and died in retirement in 1554; Joseph Hall (1627—1641), translated to Norwich; John Gauden (1660—1662), probable author of the *Ikon Basilike;* Seth Ward (1662—1667), who greatly improved the church; Jonathan Trelawney, (1689—1707), one of the Seven Bishops; Henry Phillpotts (1831—1868).

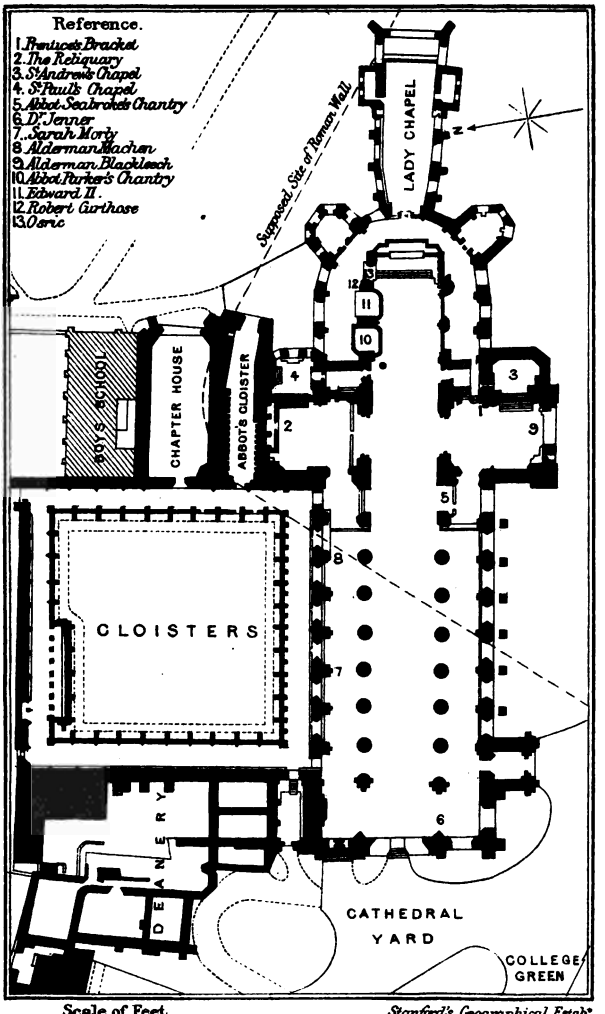
The arms of the see are, "Gules, a sword argent in pale, hilt, or, in base, surmounting two keys in saltire, of the third."

GLOUCESTER.

THE ancient city of Gloucester (Caer Glou, the Roman Glevum), which in the middle ages was one of the first commercial centres of England, still contains numerous relics of ancient magnificence. The parish churches are in several cases interesting for the beauty of their architecture. St. Mary de Lode represents Early English, St. Mary le Crypt Perpendicular, and there are others in the intermediate and later styles. The old houses, including a Booth Hall and the New Inn, which may date from the fifteenth century, are also frequent in the streets; but the cathedral of the Holy Trinity, formerly the church of the Benedictine Abbey of St. Peter, surpasses all the other buildings, secular or ecclesiastical, and gives the more point to the ancient proverb, "As sure as God's in Gloucester." Royal visits and parliaments were very common. The abbot was mitred, that is, he sat as a peer. The situation of the city on the Severn accounts both for its ancient prosperity and its comparative modern decay; but it is still a considerable emporium for certain classes of merchandise, and the quays are crowded with small shipping.

The British name, no doubt, led to the connection of Gloucester with Lucius, whose tomb was said to be here. It was also shown at Coire in the Grisons, and Thackeray's account of the legend of St. Peter

GLOUCESTER CATHEDRAL.



Scale of Feet
0 20 40 60 80 100

Stanford's Geographical Estab^t

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upon Cornhill, in London, will be remembered. A nunnery is believed to have existed at Gloucester at an early period. Canute brought in Benedictine monks in 1022, and early in the Norman period the present church was commenced by Serlo, abbot from 1072 to 1104.

Gloucester Cathedral unfortunately stands in a hollow, and was till lately very closely surrounded by houses. The noble central tower is visible from a distance, but the rest of the church must be seen at closer quarters, although a fair amount of green grass now intervenes. It would suffer more if the details, albeit terribly mauled by the "restorer," were not of the best work of their period, and if the exquisitely-coloured oolite of Gloucestershire had not been at hand for the buildings and the carvings. Roughly enumerated, its features are the central tower, 225 feet high; the nave of eight bays, the transept, the choir, and the Lady Chapel. The south porch is an exterior feature of great beauty. The Chapter-house is massive and plain, and the cloisters, which are situated on the north side of the nave as at Canterbury, with their fan-work tracery, are among the best in England.

The interior is reached from the beautiful Perpendicular south porch, built by Abbot Morwent (1420—1437). It is in two stories, and was carefully rescued from decay by Mr. Waller, who was employed on the church from 1853 to 1863. Unfortunately, Mr. Waller's ideas of conservative reparation, and respect for monuments of antiquity, were not sufficiently advanced for his time, and in 1865 Sir Gilbert Scott was let loose on the buildings, with the usual disastrous result. Their history has been, as far as possible, rudely wiped from the walls, and only the intervention of the Archæological Institute, which had visited Gloucester in 1860, prevented greater destruction. In noticing particular features

as being of a certain period, it will be well to remember that really everything of importance dates only from the middle of the nineteenth century, and has been imitated with more or less fidelity from work of the time to which it is attributed.

The first stone of the abbey church of St. Peter was laid, it is said, in 1089 by Robert, Bishop of Hereford, and the building was completed and consecrated in 1100. In the fifteenth century a large measure of rebuilding was resorted to, and we have in Gloucester another of the numerous examples of a mixture of Norman and Perpendicular. Abbot Morwent (1420—1437) pulled down the Norman west front, and substituted that which we now see. He intended, doubtless, to rebuild the whole nave, but only completed the two western bays, which now, with their pointed arches and delicate mouldings, come into strong contrast with the tall, plain, round piers and round arches of the seven remaining bays of the nave. The vaulting of Morwent's western bays is very beautiful, and the west window, which fills the whole end of the church, is divided into many lights by Perpendicular tracery. Eastward, the vaulting is much plainer, but very good, and dates early in the thirteen century, having been completed about 1240. The monks are said to have worked at it themselves. The north aisle is Norman, except the two western bays, and the south aisle, rebuilt on the Norman foundations, is of the time of Abbot Thokey (1306—1329).

Abbot Thokey, as Professor Willis well remarked when lecturing on the cathedral (*Archæological Journal*, vol. xvii. p. 336), was a very important person in the building. He gave Edward II. honourable burial in the church, and thus attracted multitudes of visitors; for all classes began to regard the murdered king as a martyr and a saint. The offerings of wealthy pilgrims paid for the new buildings. The

south aisle of the nave is an example of the work executed at this period. It is really Norman, so skilfully cased in Decorated as to look as if it is wholly in this later style.

Proceeding eastward we reach the transepts, also recased Norman, by Abbot Wigmore, Thokey's successor. About 1330 the south transept was finished, and both were transformed by 1377, the later work being carried on by Abbot Horton. Professor Willis considered this the earliest example in England of the Perpendicular style. He was inclined to think that style commenced in this district. There are no dated examples elsewhere so early. The vaulting at Gloucester cannot be later than 1360.

Some good monuments are in the south transept. One represents Alderman Blackleech (died 1638), and is remarkable for the details of the dress and the figure, and ornaments of Gertrude, his wife, in alabaster.

There are eastern chapels opening from both the transepts. They have been rebuilt—St. Paul's, in the north transept, at the expense of the late Earl of Ellenborough; the other, dedicated to St. Andrew, by Mr. Marling, in memory of his wife, who died in 1863. It is decorated by Mr. Gambier Parry.

We next enter the choir. As we see it now it is the work of Sir G. Scott, having been completely remodelled by him after 1863. The Norman work here again was completely cased and concealed by the Perpendicular of Abbot Staunton. The fittings and decorations were carried on by Abbot Horton, and finished in 1373. The so-called "restoration," by which they were conjecturally renewed, was completed just five centuries later. The screen is of this period, and portions of the stalls are ancient, but the sub-stalls are entirely new. The reredos, designed by Scott, was carved by Redfern. It is very uninteresting, but gorgeous and costly. Remains of an

ancient reliquary were found behind and beneath the site of the altar. The sedilia, on the south side, are new. The vaulting has been coloured and gilt in places. The great height of this roof is set off by the width of the choir, and by the unique feature of a high-up west window; and if anything should be wanting to enhance the dignity of the whole building, it may be found in the east window. It is bowed, as it stands on the foundations of the Norman apse. Winston (*Archæological Journal*, vol. xx. p. 240) says of this window, that though the stonework is early Perpendicular, the glass is Decorated. It is 72 feet high, and 38 feet wide; and a goodly number of the old panels of glass remain. "The general effect of the window is that of a series of white canopies and figures upon a coloured ground." Contrary to the practice of most modern "artists" in stained glass, the proportion of white glass to coloured was in excess. The leading subject was the enthronement of the Blessed Virgin. Many of the figures of angels remain, and a few of the saints, much mutilated. Winston carefully enumerated all the fragments. The shields of arms in the side wings are especially interesting to the herald. They point to a date for the glass of 1347 or 1348; and in many cases exhibit the arms of "some of the heroes in the campaign of 1346-47, which is famous for the victory at Cressy." Among these heroes was Lord Bradeston, to whom the whole window is plausibly ascribed. His arms are readily identified (argent, on a quarter gules, a rose, or) in the right-hand lower corner of the south wing.

The tomb of Edward II. stands under a plain Norman arch on the north side of the choir, and is well seen from the aisle. It is said that after Edward's murder at Berkeley Castle in Sept., 1327, the monasteries at Bristol, Malmesbury, and Kingswood were offered the body for interment. Abbot

Thokey of Gloucester saw how important such a relic might prove to his church, and removed the body at his own expense, risking the possible anger of Queen Isabella and her party. As we know, Edward III. speedily asserted himself, though but a boy, and defrayed the cost of this fine monument. It is described at considerable length by the late Richard Westmacott, R.A. (*Archæological Journal*, vol. xvii. p. 297). The face, though many of Edward's characteristics have been recognized in it, can hardly be a portrait; although, no doubt, leading features were preserved. The canopy is sometimes reckoned the finest example extant of Decorated work of the kind. The shrine brought immense wealth to the abbey.

The brass of Herbert Haines, whose books on Monumental Brasses and on the history of this cathedral are well known, is in the south aisle of the choir. He died master of the cathedral school in 1872.

East of the choir, and in part visible from it, is the Lady Chapel. As the space eastward of the apse and east window had to be kept open to admit light, a curious Whispering Gallery, 75 feet long, and 8 feet high, is interposed between, and is approached from the triforium. The chapel is of unusual size and length, with transepts, which form smaller chapels, north and south, opening from the third bay on each side. The east window contains some old glass. There are monuments of little interest in the side chapels.

There is much modern stained glass in the church, very little of it good, and some of it, such as that which fills the great west window, in memory of the late bishop Monk, put up in 1857, so bad that it ought to be removed. In the porch are some pretty subjects by Heaton, Butler and Bayne, marred by repetition. A window, by Clayton and Bell, in the south aisle of nave, to Jenner, is good. The rest of the glass in this aisle is but poor, though there are

some good panels in the sixth, representing the death and funeral of Edward II. In the north aisle the glass is less offensive, and the fifth contains some old pieces of great beauty. The clearstorey windows on the north side of the choir, by Clayton and Bell, are fair, and do not prevent our enjoying the ancient east window. Some old glass is also in the west window, very high up. Most of the glass in the transept is by Hardman. The east window of the Lady Chapel is ancient, and contains rebusses of the name of Compton, perhaps that of the maker. The cloisters have much modern glass, some of it very good and harmonious.

The cloisters of Gloucester, which open from the north aisle, are deservedly famous. Their beauty can hardly be exaggerated. Willis points out that the term "fan-work" does not adequately describe the vaulting. It is "more like an umbrella, because the curvature of the ribs is all the same. On the south side is the scriptorium, with the narrow closets or carols, in which the monks sat. In the north walk is the lavatory, a long trough, in which the monks could wash. A small cloister or slype opens from the east walk, between the church and the Chapter-house, which is entered from the same part of the cloister. It is Norman, with an Early English roof, and is about 72 feet long by 34, very plain and massive in character.

The crypt can be entered by an ancient door, reopened lately in the small cloister. It was carefully restored by Mr. Waller, and extends under the transepts, choir, and Lady Chapel. The cathedral was founded on a quicksand, and there was formerly much water in the crypt. The Norman piers are twisted by sinking, and have been stayed up by additions. The building has sometimes been described as Saxon, but Willis demonstrated its strictly Norman character.

Above the small cloister is the cathedral Library, in a Perpendicular room. It contains some documents of the Saxon period, and a copy of the Bible of Coverdale, who was sometime Bishop of Exeter, dated in 1536.

The monument in the north-eastern chapel is a wooden effigy, supposed to represent Robert, Duke of Normandy, who was buried in the Chapter-house in 1134. The figure and tomb are of much later date. A statue of Jenner, the discoverer of vaccination, is at the west end of the nave. In the north nave aisle is a monument by Flaxman, to Mrs. Morley (died 1784).

Some remains of the conventual buildings may be traced in the immediate neighbourhood of the church, and the Deanery was the prior's house. The Minster Gate is early. Near it, in St. Mary's Square, Bishop Hooper was burnt in 1555; a statue, under a canopy, marks the place. The Bishop's Palace stands on the site of the abbot's house, and contains an ancient hall, but was mainly rebuilt in 1862. The palace yard and the college court have interesting gates.

The abbey was suppressed at the Dissolution, and in 1541 the diocese of Gloucester was taken out of Worcester, and the Abbey Church, re-dedicated to the Holy Trinity, was made the cathedral. It was partly ruined under the Commonwealth, but Cromwell granted it in 1657 to the city. The diocese was but poorly endowed, and was held in many cases in conjunction with some other piece of preferment, by special arrangement with the crown. Bishop Frampton (1681—1691) was rector of Standish, in Gloucestershire. Wilcocks (1721) was Dean of Westminster. Sydall (1731) was Dean of Canterbury. In 1836 the see of Bristol was united to it; but a movement is on foot for separating them, which can only be done by raising an adequate endowment.

Among the more eminent men who have held the

see we may enumerate Miles Smith (1612—1624), one of the chief translators of the authorised version of 1611; Warburton (1760—1779), noted for his learning and haughty bearing; Halifax (1781—1789), Professor of Arabic at Cambridge; and Thompson (1861), translated to York, 1862. The present bishop of Gloucester and Bristol was one of the committee on the revision of the Bible in 1885.

The following are the principal dimensions of the cathedral—

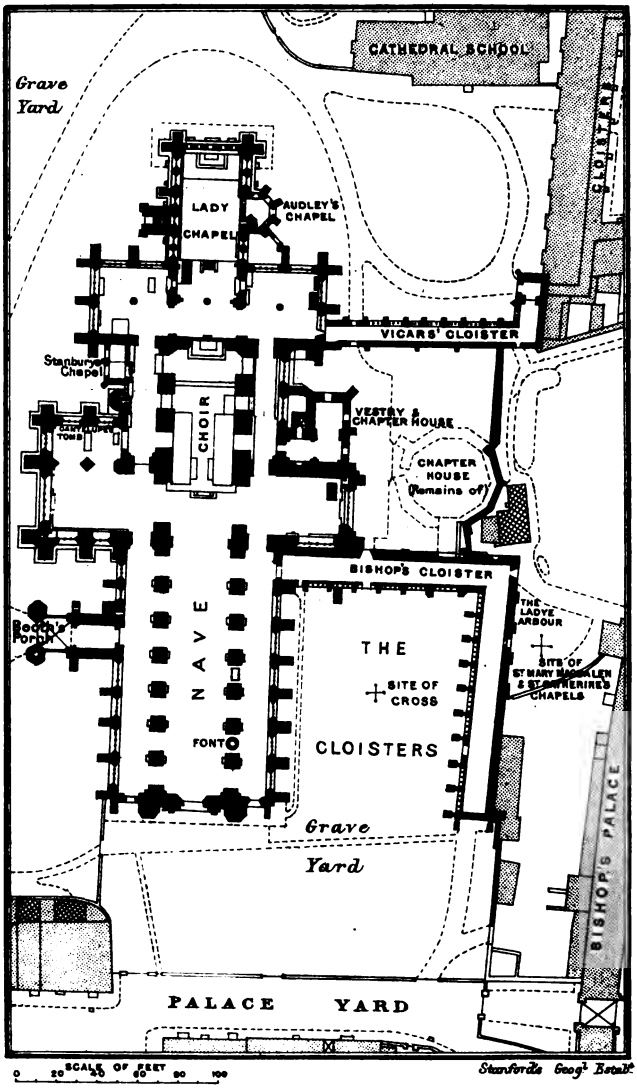
	Length.	Breadth.	Height.
Nave	174 ft.	84 ft.	67 ft. 6 in.
Choir	140	34 ft. 6 in.	86
Lady Chapel	92	24 ft. 4 in.	46 ft. 6 in.
Transepts	128	43 ft. 6 in.	S. 86 : N. 78.
Tower	41	40	225
Cloisters	146 by 145	19	18 ft. 6 in.
Chapter-house	68	35	

Total length, 423 feet without, 400 feet within.

Gloucester, being a cathedral of the new foundation, has a dean and five canons, one of whom is master of Pembroke College, Oxford. There are twelve honorary canons, three minor canons, one of whom is precentor, and there are two archdeacons, one of them a canon residentiary. The register begins in 1668, but no marriages have been celebrated since the last century.

The arms of the see are, "Azure, two keys in saltire argent."

HEREFORD CATHEDRAL



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HEREFORD.

THE name of Hereford in Old English would refer to a military ford over the Wye. The place was of very early importance, on account of its situation so near the Welsh frontier; and its history is full of incident. Owen Tudor was beheaded here in 1461. Gwillim the herald and Garrick the actor were natives of Hereford, and also, according to one account, Eleanor Gwynne.

The bishopric of Hereford is one of the oldest in England, and has been held by many eminent men. The traditional date of its foundation is 680, when a synod was held here under Putta, the first bishop, says Mr. Clark, in his account of Hereford Castle (*Mediæval Military Architecture*, vol. ii. p. 109). He adds: "Here, in the middle of the eighth century, resided the celebrated Offa, probably during the construction of his dyke, which passes about six miles to the west; and here in 794 was committed the murder of Ethelbert, his intended son-in-law, a deed which led to the aggrandizement of the cathedral church, to which Offa's penitential donations were largely paid." The royal palace was at Sutton, three miles north of the city. The relics of Ethelbert were preserved in the cathedral until the Reformation. Hereford was sometimes called Fernleigh.

There are legends of a British church at Hereford,

the bishop of which attended the conference with St. Augustine, 601. "Nothing," says Mr. Havergal (*Fasti Herefordensis*, p. 2), "whatever is recorded as to the names or the number of the British bishops who presided over the earliest church at Hereford." Putta was consecrated to Rochester by Archbishop Theodore in 669, and advanced to Hereford in 676. Beda says he taught those ancient Gregorian tones which St. Augustine had introduced. This is the first mention connecting Hereford with the study of music, for which the cathedral has always since been famous.

Mr. Walcott thus describes the view of the church. "It is only on a close approach that the great tower appears, creeping over the trees and breasting solemnly their dark green depths, as if nature had given both beauty and retirement to this fine old pile. The best view is at the sudden turn by the bridge, over the Wye, to see the time-honoured steeple for the first time at early morning, when the winged gleams of light sever ridge and roof into one glowing mass apart from the common buildings beyond and the darker foliage beneath, and project their shadows upon the gleaming river, like dark-hued jewellery flung idly on a mirror."

The church as we now see it is composed of a nave, a choir, a Lady Chapel, a main and a choir transept, and a large north porch. A crypt is below, and two walks of a cloister are south of the nave. The Chapter-house, now a ruin, stood east of the cloister. There is an upper storey or tower in the cloister, called "The Lady's Arbour."

The history of Hereford Cathedral must be made up by the visitor from the style alone, for, as Professor Willis remarked in 1841, "the period of erection of no one part of this cathedral has been recorded, with the exception of its first foundation." Sir Gilbert Scott was of opinion that Bishop Robert of Lorraine (1079—1095) commenced the Norman church,

which was continued by Bishop Reynelm (1107—1115), and completed by Bishop Bethune (1131—1148). Of this period the nave, in part, the south transept, a great part of the choir, and many detached portions remain. The later work is the Early English Lady Chapel, perhaps by Bishop Vere (1186—1196); the clearstorey of the choir, perhaps by Aquablanca, or the Chapter in his time (1240—1268); the tower, after 1320; and the north porch by Bishop Booth (1516—1535). Few cathedrals in England have suffered so much from the destructive practices of "restorers." On Easter Monday, 1786, the western tower, 130 feet high and 80 feet square, fell, ruining part of the nave. Wyatt was called in and built the present west front, "the dullest piece of work to be found in any English cathedral," says Scott, in a paper read before the Archæological Institute in 1877. "He shortened the nave by one bay; and, strange to say, took down the triforium and clearstorey which remained to the bays which had escaped, and substituted for them a wretched design of his own, having no connection with any work in the cathedral. In 1840 serious symptoms of failure were observed in and about the central tower, so that public meetings were held and definite steps taken. . . Mr. Cottingham elaborately reconstructed the failing piers with (in great measure) the presbytery, and also the east end of the Lady Chapel externally, as well as repairing the work of De Vere behind the altar. At that time also the nave arcades were dealt with, and the very unsuccessful decoration applied to the vaulting of the nave and aisles." Sir Gilbert Scott restored the north transept, and carried out much other work, such as the pavement of the Lady Chapel, and the metal-work choir screen. Of this last we shall have more to say further on, merely noting here that Scott's remark as to Wyatt's clearstorey applies to it also, as it has "no connection with any work in the cathedral." One of

Scott's last employments was to frame a kind of *apologia* for his work at Hereford, which was only published in the *Archæological Journal* after his death. In this paper he acknowledges his part in the removal of the choir to the eastern limb from under the tower, and adds: "I am not sure that I should do so were my time to come over again, but I do believe that the uses of the cathedral have gained by it." It should, however, be mentioned to Scott's credit that he replaced the stonework he found stowed away or built up of the exterior of the Lady Chapel, and the round windows of the north transept, and finding the old stalls which had been removed by Cottingham, put them back, "restored" and supplemented, in the choir.

We can survey the exterior from the wide grassy expanse of the close near the east end. The north side is the most open, and the very composite character of the building can be realized. The exterior of the Lady Chapel, originally Early English, is by Cottingham, and has a heavy look, very foreign to that style as seen in other places. The tower, also, in great part, is Cottingham's work, but is very superior to his tower at Rochester, and gives unity to the heterogeneous structure. There is still some appearance of antiquity about the north transept, for which we may thank Scott, who "restored" it in an unusually conservative spirit.

We enter the church by the fine north porch built by Bishop Booth (1516—1535), which though so late is in a very good style, in two stories, three bays deep. The first object we see is the bishop's tomb, protected by an iron grill. The effigy is remarkably small. The pastoral staff is in the right hand. The porch opens into what is now the fifth bay of the Norman nave. The pillars of the nave are circular and massive, but the capitals and those of the engaged shafts which remain against the pillars are elaborately

carved. The arches have the chevron or zig-zag moulding. The triforium and clearstorey are imitations by Wyatt of the Early English of Salisbury, and the roof, of wood, is vaulted to look like stone, and hideously coloured. The font is Norman, circular, with twisted columns resting upon lions, and ornamented with an arcade containing figures of the twelve apostles, about a foot high. The side aisles are of the Decorated period.

The south transept is of good Norman work, with Perpendicular alterations. The east wall has five ranges of arcades, the west has Perpendicular windows. A large Perpendicular window is at the southern end, and the vaulting is of the same period. The north transept is of the Decorated period, and was carefully restored by Scott. It must have been built while Bishop Aquablanca held the see. The triangular character of the arches gives this transept a singular aspect.

The tower between the transepts, the choir and the nave, rest on massive piers, with Norman arches, restored or rebuilt by Cottingham.

The entrance to the choir is marked by Skidmore's celebrated wrought metal screen, a very elaborate piece of work made at Coventry from Scott's designs. The great Corona Lucis, which hangs in the tower in front of the screen, is also by Skidmore. The lectern was designed by Cottingham. The pulpit, of oak, dates from about 1660.

The lower walls and arches of the choir are Norman and very massive. The clearstorey and the vaulting are Early English. The stalls were stowed away in the crypt when Scott undertook the restoration. He had them placed where they are now, and the missing parts supplied by modern imitations. The whole effect of fifty canopied stalls is very fine. They are of the early fourteenth century, but had already been "restored" at least once before the time of Scott.

Some of the misereres are very interesting. The east end of the choir presents an unusual appearance. Behind the altar is a handsome but rather tall reredos of stone and marble, designed by the younger Cottingham as a memorial of Joseph Bailey, M.P. It has five deeply-recessed panels, with reliefs representing our Lord's Passion. Above the cresting are six angels bearing the instruments. Behind the reredos an ancient archway was built up, and in a window above was a frightful transparency by Buckler, after West's picture of the Last Supper. A somewhat similar arrangement was at St. George's Chapel at Windsor, where the transparency, after Reynolds, was so dark that several side windows had to be built up in order to force the light to come in by that one. The present window is by Hardman. Under it, and immediately behind the reredos, the ancient Norman arch has been opened out, and shows a shaft of Early English character. On this Cottingham placed a broad tympanum or spandrel of elaborately-carved work. The effect is rich and singular, and gives the Hereford altar a wholly peculiar look.

East of the choir were formerly two chapels, but they were eventually made into an eastern transept. The style is Early English. A pillar to support the vaulting is immediately behind the choir altar, and two similar pillars north and south, so that the whole transept was divided into four chapels. From the southernmost bay opens the very curious "Vicars' Cloister," a narrow passage which led to the porch and the College of Vicars-Choral.

Ascending a flight of steps, rendered necessary by the crypt below, we reach the Lady Chapel, which was once a very complete example of Early English architecture. It consists of three double bays, but has on the south side a deeply-recessed Perpendicular chantry of semicircular or hexagonal plan, with an upper storey of great beauty, in which are some fragments of old

stained glass. The five east windows of the Lady Chapel are filled with modern glass, and the whole building has been so handled by its restorers as to have lost almost all features of interest.

A porch on the north side of the chapel leads down to the crypt, 50 feet long by 40 in breadth, divided into a nave and aisles. It is locally called Golgotha, because bones and skulls disinterred in the church or adjoining graveyard were there deposited, and special services were held for the repose of the souls of their former owners.

A few relics of ancient glass may be found scattered among the numerous windows, the best being in the Audley Chantry, the choir, and the north-east transept. The modern glass is plenty but poor; and the authorities would be more than justified in removing the dark, inharmonious modern glazing of the choir and the Lady Chapel.

The principal monuments only can be here enumerated. In one group in the north transept are those of Bishop Cantelupe, Bishop Aquablanca, and Dean Aquablanca, his nephew. The Cantelupe tomb consists of what is left of a magnificent shrine. Below are fourteen niches, in each of which stands a Templar in chain armour. Thomas Cantelupe was Provincial Grand Master of the Knights Templars in England. The upper half of the tomb is formed of open arcading, under which a half-length brass of the bishop was formerly laid. The whole dates from about 1286, when his bones were translated to this spot. He was not canonized till 1320, being, it is said, the last Englishman canonized before the Reformation. Near the Cantelupe tomb or shrine is the low flat effigy of John Aquablanca, dean from 1278 to 1320. It had been removed, but was restored to its original place in 1860. Beside it is one of the most beautiful examples of the best period of Early English work, the tomb with canopy of Bishop

Aquablanca. It is 15 ft. 8 in. in height, and 10 ft. 10 in. in length, and has a recumbent effigy, with exquisitely light arcading above. On the floor of the ambulatory or retro-choir is a fine brass to Richard Delamare, 1435, and Isabella, his wife. Some ancient effigies are in the Lady Chapel; one is assigned to an Earl of Hereford, and another to Joanna, Countess of Hereford, died 1327. Several bishops are commemorated in the south aisle of the choir, and between the two last piers on the south-eastern side of the choir is the very elaborate but much-restored tomb of Bishop Mayew, died 1516.

The Library of Hereford Cathedral is placed in the Archive Chamber, on the east side of the north transept. It is approached by a winding stair. It is famous for its rows of books chained to the shelves. For a detailed account of the MSS. and other treasures preserved here, see Mr. Havergal's *Fasti Herefordensis*. The visitor should by no means neglect to see the map of the world, painted on parchment, which dates from about 1300. It is very fully described by Mr. Havergal, who published a fac-simile.

The cloisters in a church of the old foundation are seldom of importance. As at Wells there were here three walks, but the western has disappeared. The Chapter-house, which opened from the eastern walk, has also almost perished.

The dimensions of the church are, approximately—

	Length.	Breadth.	Height.
Nave	130 ft.	74 ft.	70 ft.
Choir	96	76	64
Transept	150	—	64
Lady Chapel	75	—	—
Tower	—	—	140

Total length, 325 feet.

The ancient palace adjoins the south side of the nave, and contains some features of great antiquity.

Among the more eminent bishops the following may be named: Walter of Lorraine, died 1079; Robert of Lorraine, or Lothering, whose name is generally written in Latin as "de Losinga," a learned foreigner, died 1095; Robert Beaton, or "de Bethune," died 1148; Gilbert Foliot, translated to London, 1163; Peter Aquablanca, whose beautiful tomb is mentioned above. He was from Savoy, and was expelled from England with other foreigners, but finally, after a chequered and stormy life, he died at Eardesley Castle in 1268, and was buried in his cathedral. Thomas Cantelupe or Cantelow was born at Hameldene, in Lincolnshire, about 1218. His exalted relatives obtained him early promotion, one of his first pieces of preferment being a prebend of St. Paul's, since named after him, as Cantelow's, or Cantler's, now locally corrupted into Kentish Town. He became Chancellor of England, and was consecrated to Hereford in 1275. He obtained a great reputation for sanctity, notwithstanding his connection with the unpopular Templars, whose suppression he did not live to see. The arms of Cantelupe were adopted as those of the bishopric. John Stanbury, died 1474, built the Stanbury chantry. Edmund Audley, translated to Salisbury, 1502. He built the Audley Chantry in the Lady Chapel, but was buried in another chantry in Salisbury Cathedral, 1524. Charles Booth, died 1535, built the north porch. Edmund Bonner, translated to London in the year of his appointment to Hereford, 1538, persecuted the Protestants, and died a prisoner in the Marshalsea, 1569. Herbert Westfaling, died 1602. Francis Godwin, died 1633, was the author of a useful and accurate account, *De Presulibus Anglicanis*, which is still the standard authority on English bishops. Matthew Wren, died 1667, was uncle of the great Sir Christopher, whose descendants remained till lately in the county. Herbert Croft, died 1691, of an old Herefordshire family.

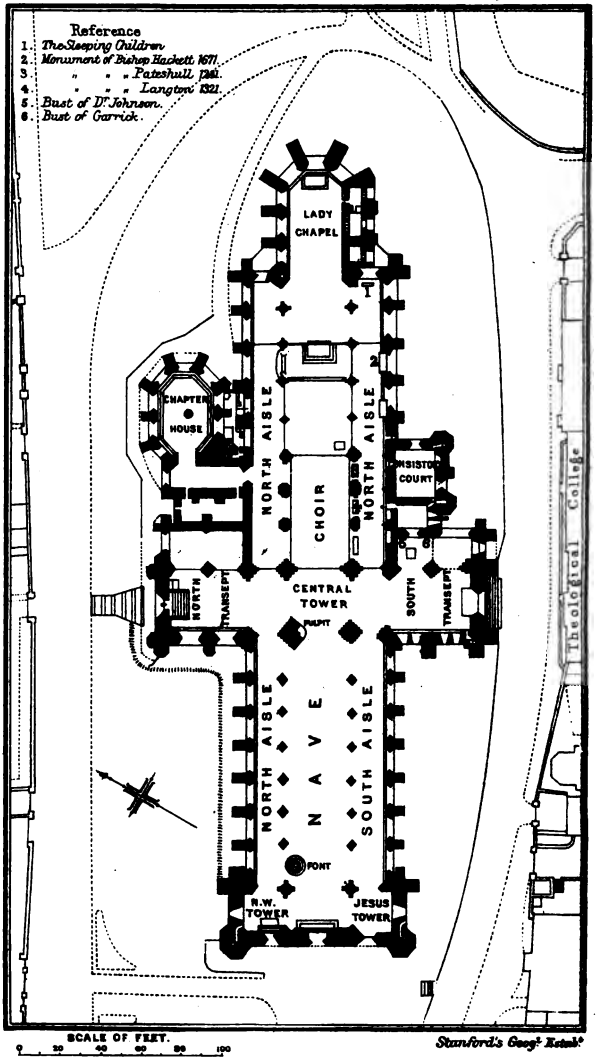
still extant. Benjamin Hoadley, translated to Salisbury, 1723. Renn Hampden, died 1868, during whose episcopate much warmth was shown in religious controversies.

The Deanery has also been held by some very eminent men.

The Chapter, like that of St. Paul's, and some other churches of the old secular foundation, has of late years been altered in constitution, the old canons or prebendaries being set aside in favour of so-called "canons residentiary," of whom there are four, with houses. One of them has the prebend called "Episcopi," and in old lists "sive pœnitentiari, or, the Golden Prebend." The office of this prebendary used to be to act as confessor to the bishop. He had no "corpus," or estate, yet he is returned now as having an income of £587 19*s.* 10*d.*, being the only canon with any income. In addition to the twenty-eight prebendaries, there is a foundation here, as at Wells and St. Paul's, for a College of Vicars-Choral, six in number, four of whom are reckoned "minor canons." The net expense of the College is £1500, and it has the patronage of one benefice. For further remarks on the constitution, see Mr. Freeman's *Cathedral Church of Wells.* The cathedral is not parochial, and is situated in the parish of St. John, the Lady Chapel having formerly been lent to the parishioners.

The arms of the see are those of "St. Thomas (Cantelupe) of Hereford": "Gules, three leopards' heads jessant de lis, or"; the arms having previously been, "Gules, three crowns, or; in fess point a bezant."

LICHFIELD CATHEDRAL



London: Edward Stanford, 26 & 27 Cockspur St. Charing Cross, S.W.

LICHFIELD.

THERE is a great charm about the distant view of the three spires of Lichfield, which is only shared by the similar charm of the three spires of the neighbouring Coventry. Travellers by the London and North-Western Railway catch a momentary glimpse as they pass. On one side a wide green plain stretches out towards Needwood Forest; on the other, the great wall of dark smoke, ruddy at night with the glow of a thousand furnaces, betokens the neighbourhood of collieries and iron foundries. The name of the little city has generally been taken to mean "the field of the dead," but "lych," a marsh, has been suggested. There is, however, no such word in Old English. The early form of the name is Licet-feld. If we adopt the first derivation, we must find a body or bodies to account for it, and, accordingly, a battle has been invented in which three kings were slain. Dr. Johnson, who was born here, under the word "Lich, a dead carcase," adds, "*Lichfield*, the field of the dead, a city of Staffordshire, so named from murdered Christians—Salve magnum Parens." As a place of residence, Lichfield has been associated with the names of Ashmole, Darwin, Johnson, Garrick, Henry Salt, Seward, Smalridge, and Newton. A statue of Johnson in the market-place is said to be on the spot where he stood hatless

in the rain as a penance for having, years before, disobeyed his father, who kept a bookseller's shop opposite. The city does not figure very largely in history before the Great Rebellion. The cathedral close was besieged in 1643. The King's party had fortified Bishop Langton's wall, and were attacked by Lord Brooke, "who expressed the impious wish to behold the day when no cathedral should be left standing, and demanded a sign from Heaven." He was shot in the eye by "dumb Dyott," from the middle tower, on March 2—St. Chad's Day—while giving orders, in a place in Dam Street, now marked by an inscription—

> 'Twas levelled by fanatic Brooke—
> The fair cathedral stormed and took;
> But, thanks to Heaven and good St. Chad,
> A guerdon meet the spoiler had.

The garrison surrendered to Sir John Gell. In the following month it was retaken by Prince Rupert, and remained in the hands of the King's party till July, 1646. Upwards of 2000 shot and 1500 grenades had been directed against the church; the lead of the roofs was stripped off for bullets, and the central spire was destroyed. "It was found necessary, in the episcopate of Bishop Hacket, to restore the fabric at an enormous expense, and it was re-consecrated December 24, 1669. The morning after his arrival he set his eight carriage horses to clear away the rubbish. After eight years the bells were hung in the steeple; then, old and infirm, he went into an adjoining chamber to hear them chime their first peal: 'It is my knell,' he said, and in a few hours he had passed to his rest." So says Mr. Walcott, but Hacket's biographer, Plume, says he was ill when the six bells were hung, and that, when he had heard them chime he said: "They will be my passing bell," and never afterwards left his bed.

The church, as we now see it, is mainly of a later style of Gothic, but in parts shows Early English work. The front has been much improved of late years, having long been decorated with mouldings and other ornaments in stucco. As restored, the present front, with its beautiful hexagonal spires, its three doorways, and its screen with 110 niches filled with figures, is extremely satisfactory, restoration having for once done good and not harm. The destructive Wyatt was let loose on the building early in the century, and pulled down the screen of Bishop Langton between the Lady Chapel and choir, but is not responsible for the stucco work. Externally the church consists of a nave of eight bays, with aisles, of the best period, a choir, also of eight bays, transepts of two bays each, with eastern aisles, and a Lady Chapel, apsidal at the end.

There are, unfortunately, no authentic documents as to the builders of the church. But it stood, much as it does now, before the time of Bishop Heyworth, died 1447. Willis dated choir and nave before 1250, and the west front 1270. There are three doorways: the central door is divided by a shaft, with a tall, niched figure of the Blessed Virgin. On either side are statues of the Evangelists. The outer and inner arches are foliated, and the mouldings are filled with exquisitely-wrought foliage. The ironwork on the doors is ancient and good. The doors to the transepts are also worth seeing. Adjoining that on the south side is an ancient tomb, said to be that of the architect of one of the spires. The central tower rises one storey above the roof, and has on each face canopied windows, each of two lights, under a simple battlement, with pinnacled turrets at the angles. The spire which rises above is hexagonal, like those of the west front, but more highly decorated. The Chapter-house is polygonal, and has an upper storey in which is the Library. It is later than the main body of the church,

being Perpendicular in style. There is a central pillar both in the Chapter-house and in the building above. The clearstorey of the choir is also Perpendicular, but the windows of the aisles are Decorated. The Lady Chapel, with its lofty three-light windows, rich tracery and graceful flowering canopies, and its semi-hexagonal apse, gives a beautiful termination to the cathedral. It was commenced, according to Mr. St. John Hope (*Builder*, 7th Feb., 1891), by Walter Langton, who became bishop in 1296, and was finished by his successor, Northburgh, to whom also Mr. Hope assigns the western towers. "Only the south-west or Jesus steeple remains, however, in its original state, the north-west tower above the sills of the belfry windows having been rebuilt in Perpendicular times, in imitation of the earlier work." Both the tower and the spire are perceptibly shorter than those on the south side. On the plan the very considerable difference in the direction of the nave, and that of the choir and chapel, is easily seen.

The interior offers us a rare example of a church of the kind without Norman features. The Early English columns are capped with exquisite carving. The spandrels above are filled with quatrefoils. The triforium is of two arches, each similarly subdivided, with a quatrefoil in the head. The clearstorey is of three trefoiled lights, arranged in a triangular curved frame-work. The groining of the roof is highly ornamented with carved bosses, but is otherwise of the simple character of the thirteenth century. That of the choir is more elaborate. Here the triforium hardly exists, and the clearstorey is lofty. A modern reredos occupies the place of the old one, destroyed by Wyatt. New stalls, a metal screen, and a metal pulpit have been provided, from designs by Scott. The transepts are unequal to the rest of the church. The arcaded vestibule to the Chapter-house, and that room with its rich central shaft and

beautiful groining, are much to be admired. The Lady Chapel is the chief gem of the cathedral. A range of stalls extends beneath the windows, nine in number, while between each pair are niches and canopies and brackets, with every characteristic of richness and delicacy.

Over the door of the Consistory Court, in the south choir aisle, is a minstrels' gallery, and adjoining it an ancient vestry. The feretrum or shrine of St. Chad stood east of the screen, and cost Langton £2000. The Library contains some curious books, including a manuscript of the eighth century, known as the "Gospels of St. Chad." A Caxton, *The Life of King Arthur*, is among the printed books.

The windows are not nearly so bad as in many of our cathedrals. The glass in the Lady Chapel is old Flemish, of a good period, and was brought from Herckenrade, near Liege, by Sir Brooke Boothby, in 1802, when the abbey of that place was destroyed by the French. It came over in 340 pieces, which were ingeniously arranged by the Rev. W. G. Rowland, a prebendary. They contain scriptural subjects, and are of the sixteenth century. The organ was entirely rebuilt by Messrs. Hill & Son, in 1884, and contains 3500 pipes.

The chief monuments—many perished in the siege, and many more under Wyatt—comprise those of Bishop Langton, died 1321; Bishop Pateshull, died 1241; and Bishop Hacket, died 1671. There are busts of Johnson and Garrick. Lady Mary Wortley Montagu is commemorated in the north aisle of the nave; and on the monument of the parents of Miss Seward, by Bacon, are some lines by Sir Walter Scott. In the south aisle of the choir are the "Sleeping Children," the daughters of the Rev. W. Robinson, by Chantrey.

Cloisters were always an after-thought in churches of secular canons, and there are none at Lichfield.

The following are the dimensions of the church as given in Lomax's *Guide*—

	Length.	Width.	Height.
West door to Screen	173 ft.	67 ft.	57 ft.
Screen to Reredos	111	65	57
To east end of Lady Chapel	86	29	—

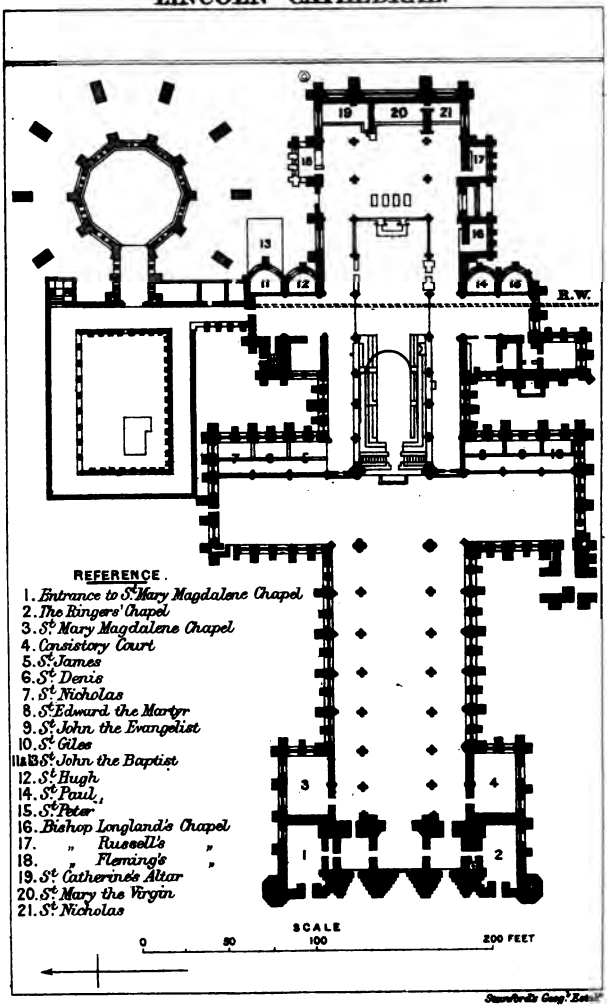
Transepts, from north to south, 149 feet, 6 inches.
Central Spire, 258 feet.
Western Towers, about 198 feet.

Lichfield, as a church of the old foundation, has a dean, three archdeacons, a chancellor, precentor and treasurer, and twenty other canons, a college of priest-vicars, with choristers. It is a parish church, and marriages are celebrated after banns. The register only goes back to 1663.

The arms are, "Per pale, gules and argent, a cross potent between four crosslets, all counter-changed," being the arms assigned by the heralds to St. Chad. The coat of the Chapter is differenced with a D. Le Neve makes the crosslets on the dexter side "or."

The bishop's principal residence is Eccleshall Castle, near Stafford. There was anciently a contest as to the "bishop's stool," between Lichfield and Coventry, but since the time of Roger Cimton, 1148, the cathedral has been at Lichfield. Among the more eminent bishops may be reckoned, besides those named already, Smith (1493), founder of Brasenose College; Abbot, afterwards Archbishop of Canterbury; Frewen, Archbishop of York; and Selwyn.

LINCOLN CATHEDRAL.



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LINCOLN.

THE ancient site on which Lincoln Cathedral is built has great advantages in height, and is a conspicuous landmark for many miles round. The great hill, rising from the flat low country known as Kesteven (Kirk Stephen) and Holland (hollow land), is composed of the same admirable oolitic building-stone which, entering England in Dorsetshire, may be traced in a north-easterly direction across our country until it appears to go out at Lincoln. Everywhere along the narrow zone fine churches, castles, and manor-houses mark its presence, and when we remember that at Lincoln we have the famous cathedral, an ancient historical castle, a Roman gateway, and perhaps the oldest inhabited house in England, we can see that the oolite signalizes its departure from our shores by a final outburst of architectural beauty. The city contains many relics of ancient magnificence, although, with the one exception, the churches are not remarkable.

The name of Lincoln is clearly derived from that of the Roman town which preceded it on this hill, *Lindum Colonia*. Whence came Lindum we do not know. It can hardly have been the British lyn or llyn, which the Romans rendered by Lon, as in London.

Lincoln, like London, Wells, Chichester, and other

cathedrals, belongs to the old foundation, although the "Bishop's stool" was only removed here after the Conquest, by Remigius, Bishop of Dorchester. He choose the site of an older church dedicated to St. Mary Magdalene. The Bishop erected a cathedral in the early Norman style, and some fragments of it may still be seen built into the west front. The greater part of the church, however, is of Early English and Decorated character, a fire in 1141 having destroyed the old work. Newer Norman work was, it is said, destroyed by an earthquake, and the church, as we now see it, was commenced by Hugh of Grenoble, commonly known as St. Hugh of Lincoln, who was bishop from 1186 to 1200. It consists of a central and two western towers; a west transept, each wing of which has an eastern chapel; a nave of seven bays with side-aisles; an eastern transept, each wing of three bays with three eastern chantries; a galilee porch at the south-west angle; a choir of seven bays with aisles, and a south chapel; a choir transept of two bays, with apsidal chapels on the east; a presbytery of three bays with aisles, rendered cruciform by Bishop Fleming's chapel on the north, and Bishop Russell's on the south. The cloister is north of the choir, and the chapter-house opens from its eastern walk. The church is dedicated to the Blessed Virgin, and there is, strictly speaking, no Lady Chapel.

St. Hugh built all the eastern part of the church as far as the western transepts, and added to the western front of Remigius. The galilee and main transept were built under Bishop William (of Blois) and Robert Grostête (Bishop from 1235 to 1253). The architect was named Geoffrey "de Noiers," and as a family of that name was long seated in Northamptonshire, it is probable he was an Englishman. The design is thoroughly English, and wholly different from that of its contemporary, Westminster Abbey. "One of the canons in 1237 was preaching

on the state of feud existing between the Chapter and the Bishop, and as he exclaimed, 'Were we silent, the very stones would cry out,' the ill-built central tower fell with a frightful crash, shaking the whole church to the foundations." Grostête rebuilt it as far as the first storey above the roof. The upper portion was finished, with a spire, by Bishop Dalderby (1300-20), and the so-called "angel choir" was commenced under Lexington in 1255, and finished under Sutton, before 1299. William Alnwick (Bishop, 1436-49) finished the western towers with spires. The central spire fell in 1547, and the others, which must have added greatly to the appearance of the church, were removed at the beginning of the present century.

The west front consists of a broad Early English screen, flanked by octagonal turrets and pinnacles. The central and side doorways and two arched niches are of the old Norman period, and Perpendicular tracery fills the Norman west window. Two statues are on the pinnacles—that to the north representing St. Hugh, and that to the south "the Swineherd of Stow" (modern), who is said to have collected a peck of silver pennies toward the expenses of the building. The central doorway is deeply recessed. Carvings represent Scripture scenes, and are well worthy of examination from their quaint character. They represent the Expulsion, the Building of the Ark, Noah on Ararat, Daniel in the Lions' Den, the Assumption, and the Doom, and round the angle is the Deluge.

On the north side is the Morning Chapel, on the south the Consistory Court. Between the western towers, over the porch, is a remarkable flat arch or "stone beam," formed of twenty-three stones, 11 inches in depth, but of unequal sizes, 29¼ feet long, 21 inches broad, 21 inches in diameter at each end, and only 12 inches in the centre, which was designed, as is supposed, to gauge the settlement of the towers.

The south side of the exterior is well seen from the Vicar's Close, as is the east end, but on the north the cloisters, the Deanery, and other buildings, interfere with the view. The galilee porch projects from the western side of the south transept, and will remind the visitor of the western porch of Ely. The front of the south transept is a gable, double crocketted, set between two tall pinnacles; in the gable is a Decorated window. Below is a rose window of flowing tracery, which contrasts with the stiff "plate tracery" of the corresponding window in the north transept. The northern window is locally known as "the Dean's eye," as it looks towards the Deanery. The old glass is fine. The southern window is called "the Bishop's eye," and is on the same side as the ruins of the palace. The eastern transept is of four storeys, three with windows of one light each, the upper an arcade of five arches, in gable flanked with turrets. Three small sacristies and a lavatory form a kind of western aisle; on the east are two apsidal chapels. The Presbytery has windows filled with geometrical tracery, its buttresses have crocketted finials, and canopied niches. A superb south porch, with a deeply recessed portal, gabled and flanked with pinnacles, retains statues of the Evangelists, much battered. The entrance is double, and a statue of the Blessed Virgin was in the tympanum of the arches. The chapels on either side are variously assigned, but are probably those of Bishops Russell and Longland. Mr. Walcott says they are those of Bishop Blaise and St. Catharine. On the north side of the Presbytery is another door, not so richly ornamented. The east end of the church consists of three gables with crosses, the middle one being the highest and the most richly decorated. It has two windows, one over the other of geometrical tracery. On the north side the parapet is plain except in the choir, where it is of quatrefoils. The range of triplets in the clearstorey

on this side is very fine. The north front of the choir transept is of four stages, with lancets. In the main transept there is a porch, and above are seven lancets. The "Dean's eye" is beneath them. From the north end of the choir transept a vestibule leads into the cloister, which is more to the eastward than at Canterbury or Gloucester, where the northern cloisters are beside the nave. The vaulting of the cloisters is in wood, with elaborate carved bosses. The north walk, having been destroyed in the sixteenth century, was rebuilt by Wren, and has the library above. The vaulting is of wood. Opening from the east walk by a restored or rebuilt double doorway, is the Chapter-house, with a vaulting of stone supported internally by a central pier of Purbeck marble, not so slender as at Salisbury or Westminster, and probably earlier. The lancet windows are set in couples, in nine of the ten sides; the tenth having the entrance, with a plain circular window over it. The glass to illustrate the history of the church, is by Clayton and Bell.

Notice the sloping floor and the socket for the processional cross; here in 1309, the Preceptor of Temple Bruer was arraigned; and in 1824 (whilst the county courts were being built) says Sir C. Anderson, "a chimney-sweep was tried for a murder near Brigg: it was a long trial, lasting till twilight, and, as the shadows of evening fell thicker on the vaults and arcades, the awful scene, whilst the sentence of death was pronounced by the judge in his black cap, amidst the deepening gloom, can never be forgotten by those who witnessed it."

The entrance by the western doorway admits us to the nave. There is but little light from the small windows of the west front, and the first impression on the mind is one of gloom. Further on, however, all is light and colour. The noble nave arches, with the plain simple vaulting, are of the best pointed style, and the triforium in each bay, with triple arches, except

in the two westernmost bays, support a tall clear-storey, of three lights in each bay. The open central lantern with stone vaulting 127 feet from the pavement, is lighted by windows 24 feet in width, in which there is much ancient glass. Immediately east of the lantern is the choir, with its fine screen, supporting the organ. The choir-stalls, sixty-two in number, are among the finest examples of oak-carving in England.

The *misereres* are remarkable for the subjects, grave, gay, and ludicrous with which they are carved. "Underneath the choir," says Sir Charles Anderson, "is the apse of the Norman church, and in its midst is the stone belonging to the old pavement where the Litany is sung, on which are engraved the words, *Cantate Hic.* The brass chandelier," he continues (*Handbook of Lincolnshire*, p. 149), "was given by Sir Thomas Meers, in 1698; the brazen eagle by John Goche, 1667. The Bishop's throne is modern. The pulpit lately erected has some excellent carving, but the staircase is ugly, and the canopy, handsome in itself, is a questionable adjunct, from the difficulty of fixing it so as not to give the appearance of insecurity, which two slender pillars only tend to increase. The iron gates are excellent mediæval work, and the new frieze at the top a creditable specimen of modern art." The two beautiful canopies, in stone, on the north side beyond the eastern transept, are specially worthy of note—one has a modern inscription in honour of Remigius; the other was probably used for an "Easter Sepulchre," and the figures on the side represent soldiers guarding the tomb. "The altar-rails are of brass, of a design more adapted for wood than for metal. The elaborate brass chandeliers"—again we quote from the lamented author just mentioned—"within the rails are a mistake, for they cannot be properly cleaned, look by day very shabby, and are rarely if ever fully lighted. Modern brass screens are failures in every instance the writer has seen.

The greater part of the altar-screen, with the exception of some beautiful diaper work, which probably belonged to the stone seats usually found in chancels, is Essex's work, as also in the tabernacle, or as some would call it 'baldachino,' we suppose for the pleasure of using foreign phraseology; the baldachino being in its original sense, we believe, a canopy of rich tissue called 'bawdekin,' for covering state beds, thrones or altars, and introduced into architecture when imitated in stone, marble, or bronze. A painting of the Annunciation, by the Rev. W. Peters, who assisted in illustrating Boydell's *Shakespeare*, was originally placed within it; a work of no merit, which was removed and replaced by carved work and tracery." The altar carpet was worked by the Duchess of St. Albans and a company of ladies connected with the county. Sir Charles gives the whole list, and resumes his criticism by condemning the chairs at the altar. "In the south aisle of the choir, called the Chantor's Aisle, are the remains of the shrine of Little St. Hugh," the boy supposed to have been crucified by the Jews of Lincoln, "with traces of colour and coats-of-arms; nearly opposite is the diaper-work at the back of the lavatory, in which a nest of young birds with the old ones fetching food, is introduced; in the north aisle the bracket on a pillar.

"In the south transept, notice the chapels, the sites of the graves of Bishops Grostête, Repingdon, Gravesend, and Lexington; the marble effigy of Bishop Kaye, by Westmacott, a feeble performance, and not well placed; the rich clusters of foliage above the vestries, and a small crypt or treasury as it is sometimes called."

The north transept has some glass by the Rev. A. Sutton and the Rev. F. Sutton, which "are the best imitations of old glass in the cathedral." The door into the cloister has fine iron work.

The Presbytery, behind the high altar, has long

been known as the "Angel choir," from the thirty sculptured figures of angels in the spandrils of the arches of the triforium. They are playing on shawms, zebecs, zithers, and other ancient musical instruments, and are all exquisitely carved, in a vigorous yet delicate style, which will remind the visitor of the exquisite figures of angels censing, in the transepts of Westminster Abbey. This retro-choir was built, it is pretty certain, after 1253, when Grostête died. The figures are held by many to have an allegorical meaning; but it escapes most visitors, who are content with admiring their beauty, and fail to see how one represents the Minor Prophets, another a Soul in Prayer, and so on. But it is easy to distinguish the Holy Family visited by an angel; the Expulsion of Adam; and the Saviour crowned with thorns, with an angel by him, holding what is probably intended to represent a soul. The east window is by Messrs. Ward and Hughes. St. Hugh's shrine stood here, and the watching chamber, of oak, still remains.

The principal monuments besides those already noticed, are as follows—

In the angel choir and north aisle, effigies of members of the Burghersh family, of the middle of the fourteenth century. There are many other memorials of that period and a century later, most of the bishops having been buried in the church. On the south side of the choir is the tomb of Catherine (Roet), the third wife of John of Gaunt, died 1403. In the cloister, the modern tombstone of Elizabeth Penrose should be noticed as that of the "Mrs. Markham," whose school histories are still so widely read. Many monuments are known to have been destroyed when the church was occupied by the Parliamentary soldiers, in 1644.

The library is approached from the cloisters, by a staircase at the north-east corner. The room, which was built by Wren for Dean Honeywood, is large and

commodious, and contains ornaments and jewels found in the cathedral. At the foot of the staircase is a Roman pavement found in the quadrangle. The books are available for the clergy of the diocese. There are some illuminated manuscripts, including a copy of the Great Charter. The catalogue is printed. Some Caxtons, formerly here, were sold for the purchase of other books.

Many remains of old buildings are to be seen in the Close, including the Exchequer Gate, the gate of the Vicar's Close, the ruins of the Bishop's Palace, and the residentiary house.

The dimensions of the church are given as follows by Mr. Walcott—

It covers two acres, two roods, and six perches of land.

	Length.	Breadth.	Height.
Nave	255 ft.	80 ft.	80 ft.
Choir	158	80	74
Main transept	222	66	74
Choir transept	170	44	72
West front	174	—	—
Angel choir	116	82	72
Central tower	53	53	268 4 in.
Western towers	35	35	206

Total length from east to west, 486 feet.

Lincoln, as a church of secular canons, or the "old foundation," has besides its bishop, a dean, with a precentor, a chancellor, a sub-dean and an archdeacon, who are called canons residentiary, and perhaps, owing to their all holding offices, they may be taken to represent the "stagiaries"; but there are no fewer than fifty-three canons, each with a prebend, and the priest vicars are a corporation, as at St. Paul's. The custom of two lay vicars singing the Litany is peculiar. The "Minster Yard" is in the parishes of St. Mary

Magdalene, St. Margaret, and St. Peter Eastgate, and the cathedral is not a parochial church, and holds no license for marriages. Until the episcopate of Oliver Sutton (1280—1300) the cathedral served for the parish of St. Mary Magdalene, but a separate church was then erected for the parishioners between the gate-houses on the west side of the Close. The present palace of the Bishops is near Lincoln, at Riseholme. The diocese was formerly of great extent, including within its boundaries both Oxford and Cambridge. It consists now solely of the county of Lincoln.

The most eminent bishops, besides those mentioned already, were, Fleming, who founded Lincoln College at Oxford, and who threw Wycliffe's ashes into the Swift, died 1431; Russell, Lord Chancellor, died, 1494; Cardinal Wolsey, in 1514, for a year; Neil, translated to Durham, 1614; the Lord Keeper Williams, translated to York, 1641; Sanderson, died 1663, immortalized by Walton; Thomas, who was five times married, translated to Salisbury, 1761; Pretyman Tomline, who had been tutor to William Pitt, translated to Winchester, 1821.

The arms of the see are:—"Gules, two leopards, or; on a chief, azure, the Blessed Virgin and Holy Child, enthroned and sceptred proper." The arms of the Dean and Chapter are the same, differenced with "the letter D, sable," in the dexter chief.

LIVERPOOL.

So far the diocese of Liverpool has no cathedral church; and the controversies which have been occasioned by the various schemes and designs put forward have not been edifying. The see was founded in 1880, when twenty-four prebendaries or honorary canons, with two archdeacons, but without a dean, were formed into a "provisional chapter," and the church of St. Peter, built in 1699, was made a "provisional cathedral."

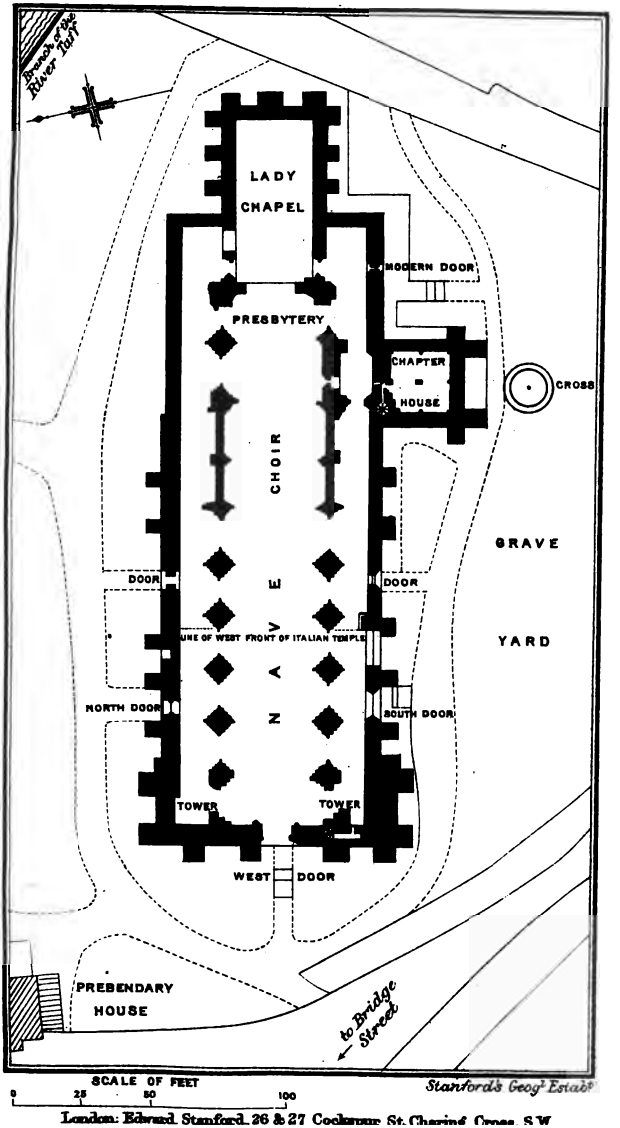
The first Bishop was Dr. John Charles Ryle, formerly Vicar of Stradbroke.

The arms assigned to the see are "Argent, an eagle, wings open, sable, holding a book, and ensigned with a nimbus, or: on a chief, per pale, azure and gules, an open Bible and a ship, proper."

LLANDAFF.

At first sight it might be thought that this cathedral, like its neighbour, was the church of St. David—"llan-daff." But this is not the case. It is called from the river Taff, which flows past it. The cathedral is, in reality, dedicated to SS. Peter, Paul, Dubricius, Teleiau, and Odoceus. Of late years the great neighbouring port of Cardiff has almost absorbed Llandaff as a suburb; but the park lands which intervene still mark a boundary between the city which has become a village, and the village which has become a city. As far back as 1718, a proposal was made to transfer the see from the "church of the Taff," to the "castle of the Taff," but though the church was then in ruins, the movement was not successful. In 1751, a Palladian temple, designed by Wood, of Bath, was built among the ruins, and there are clergymen still alive who remember the strange little church in which the Bishop ordained them. Nothing, however, can more clearly demonstrate the vitality of Church feeling in South Wales, than the warmth with which efforts were made to restore the cathedral, to bring back the Bishop, who then resided at Carmarthen, to his "Bishop's stool"; and to make Llandaff a centre of activity for the immense and daily growing port of Cardiff, as well as to carry on the purely cathedral functions of service and song.

LLANDAFF CATHEDRAL.



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The old church was in due time rebuilt; the clergy were encouraged in their ministrations by the resident dean and a canon; the Bishop's Court, an ancient castellated mansion, with a suitable modern house standing within the old walls, was munificently bought back for the diocese; and now, it may safely be said, that there is no cathedral in Wales to rival Llandaff, while the neighbourhood of Cardiff serves to guarantee a sufficient congregation Sunday by Sunday, and even on week days. The church is parochial, as I shall have occasion to note further on, and the parishioners are justly proud of the efforts which have been made of late years to undo the neglect and apathy of ages.

The nave, choir, and Lady Chapel are all embraced under a long line of roof. The situation, like that of St. David's, is at the foot of the hill on which the "city" stands; and the roof appears even lower than it is when the visitor, at his first sight, looks over it. Descending through the churchyard we reach the western doorway. The two towers, one, the northern, Perpendicular, the other modern, finish this front, and flank the very curious Norman doorway, with a stone, like an Italian key-stone, dependent in the centre, carved with the figure of a saint, and so arranged as to make the arch two-headed. The architect, Mr. Pritchard, has, I think mistakenly, put a pillar under this stone, and so really divided the door. The north-west tower was built by Jasper Tudor, Earl of Pembroke (1431—1495), afterwards Duke of Bedford, uncle of Henry VII. The south tower became a ruin, and at the general restoration of the church was rebuilt in a French style, with a tall and handsome spire. It may have been well to mark the fact that a new tower was built, and Mr. Pritchard has taken exactly the opposite course to that applied to the western towers of Canterbury Cathedral. The exterior is,

however, redeemed by these western towers which prevent the long, low building, without transepts or side chapels, from sinking to the level of an ordinary parish church. Entering at the western door we see that almost everything that meets the eye at first is modern; but as we proceed, the old features increase in frequency, and finally predominate. Some Early English windows are in the west front. The nave, nearly all new, is of seven bays, without any triforium, and the windows are Perpendicular. The clearstorey has lancets in couples. The roof is vaulted in wood. The floor is newly laid with tiles. The arches of the choir and Presbytery have been opened to the side aisles. A wide Norman arch divides the choir from the Lady Chapel. Messrs. Pritchard and Seddon designed the pulpit and the reredos, the pulpit having sculptures by Mr. Woolner, R.A., and the reredos three pictures by Rossetti. These pictures form a prominent feature of the restored church, and are a great attraction to lovers of art. In the centre the angels and shepherds are doing homage to the Holy Family. In one wing, on the north side, is a fine figure of the youthful David about to sling the stone. In the other he is enthroned as King in gorgeous robes. The Blessed Virgin is of exquisite beauty; but, departing from the usual traditions, the artist has portrayed her with black hair. The organ is in the north side, and is rather too eccentric in design.

There are two late Norman doorways in each nave aisle. There is a large window, decorated, over the altar, flanked by two niches. The windows of the Lady Chapel were restored in 1844, and have a very modern look, but much of the chapel, which is of five bays, groined, is old. The Chapter-house, well restored in 1867, is on the south side of the choir, and is entered by a vaulted bay; the Chapter-house itself has a central pillar, but is square in plan.

"The effect," says Mr. Freeman, "is not pleasing, being that of a square playing at a polygon."

The only monuments of importance are some in the north choir aisle, of members of the family of Mathew, of Llandaff, altar-tombs with effigies, date 1461, 1500, and 1528. There are also there, and on the south side, three or four figures of bishops.

The stained glass, all modern, is of very various degrees of excellence, or the reverse. The best are by Messrs. Morris and Marshall, and by Messrs. Clayton and Bell. The church is 245 feet long; the nave 70, the choir 65 feet wide.

All traces of collegiate buildings are gone, except that the castellated gate of the thirteenth century is still standing. The palace, a fortified building, was burnt by Owen Glendower.

The church is parochial, the Vicar having been appointed under an Order in Council in 1875. Previously the two minor canons performed the functions alternately. There was no Dean until 1844, when Archdeacon Bruce Knight was appointed under an Order in Council. The church may be reckoned one of the "old foundation," and has five prebendaries and two archdeacons; but there is now a prebendal house in which four "canons residentiary" alternately reside. The diocese comprises Monmouthshire and all Glamorgan, except Gower. Godwin, who wrote *De Presulibus*, was the most eminent of the Bishops. He was translated to Hereford in 1617. Edward Copleston was bishop from 1828 till his death in 1849.

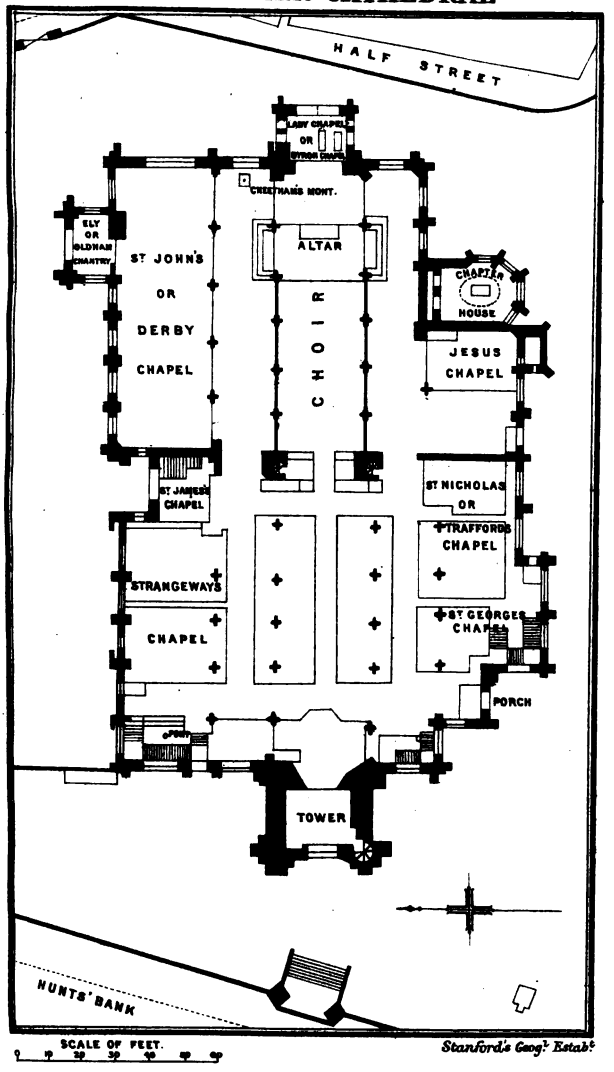
The arms of the see are "Sable, two pastoral staves, in saltire, or and argent: on a chief azure, three mitres proper."

MANCHESTER.

ALTHOUGH the see of Manchester was only founded in 1847, the church was collegiate already as well as parochial; and as it is of considerable beauty, entirely Perpendicular in style, though small, it is in many ways well worthy of its position. The name of Manchester denotes its Roman origin; but though so ancient, remains of antiquity are rare in its dingy streets; and the great new Town-hall, and Law Courts, together with a considerable number of other buildings, are in a debased style of Gothic, wholly unlovely, though bristling with ornament. The church, amid such surroundings, is pleasant to look upon; and close to it the Chetham Library, founded in 1508, but with buildings still older, offers almost the only other relic of true Gothic now visible.

The visitor can hardly help comparing Manchester and Bath; but the rich orange sandstone contrasts strongly with the cold white Bath stone, and in richness of decoration Manchester holds its own well, especially within, although the fine groining of Bath Abbey will be missed. Both, however, are examples of churches Perpendicular throughout, both are small considered as cathedrals, and both have of late years undergone such thorough renovation that their original authors would hardly know them. While Bath gives an impression of height, Manchester is

MANCHESTER CATHEDRAL



SCALE OF FEET.
0 10 20 30 40 50 60

Stanford's Geog.l Estab.t

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remarkable for width, its three aisles and series of side chapels opening into each other as at Chichester, so that the church is nearly as broad as it is long. A small porch-like chapel on the north, and a Chapter-house on the south, stand out somewhat on the plan, which is otherwise almost a square.

Christchurch, Strangeways, Manchester, is situated close to the Irwell. It is composed of a nave of six bays, a choir of five bays, a Chapter-house, a small eastern Lady Chapel, called the Byron Chapel, and a tower at the west end. The chantries or side chapels are numerous, and as they open into the aisles of the nave make the church very wide. On the north-west is Strangeways Chantry; on the south-west, St. George's; on the south-east, St. Nicholas' or Trafford's; and on the north-east, St. James's. St. John's is called the Derby Chapel, and is on the north of the choir, with the Jesus Chapel on the south, and the Ely or Oldham chantry opening from the Derby chapel.

The church owes its collegiate character to Thomas, Lord de la Warr, who was a priest and rector of the parish. He died in 1426, four years after the foundation, and the college was suppressed at the Reformation, but refounded under Queen Elizabeth. The nave and aisles were commenced by the Warden in 1465; and Stanley, Bishop of Ely, and warden in 1481, completed them in 1490. St. Nicholas' chantry was founded by Robert Chetham. The Chapter-house was added by Bishop Stanley, about 1500, which is also the date, approximately, of the other chapels. The south porch was built in 1520, "by one Bibbey." The tower was earlier, and seems originally to have been detached. It was pulled down soon after the foundation of the see, and the present tower was built by Holden, diocesan architect.

The fittings are very handsome, and accord well with the general style of the church. The stalls are

original, and excellent. There is some good tapestry, representing Ananias and Sapphira, given in 1706. The canopy of the font is good. Few of the monuments are interesting, but there is a statue of Humphrey Chetham, by Theed, and there is an altar-tomb to Bishop Stanley, who is similarly commemorated at Ely. The glass is very bad.

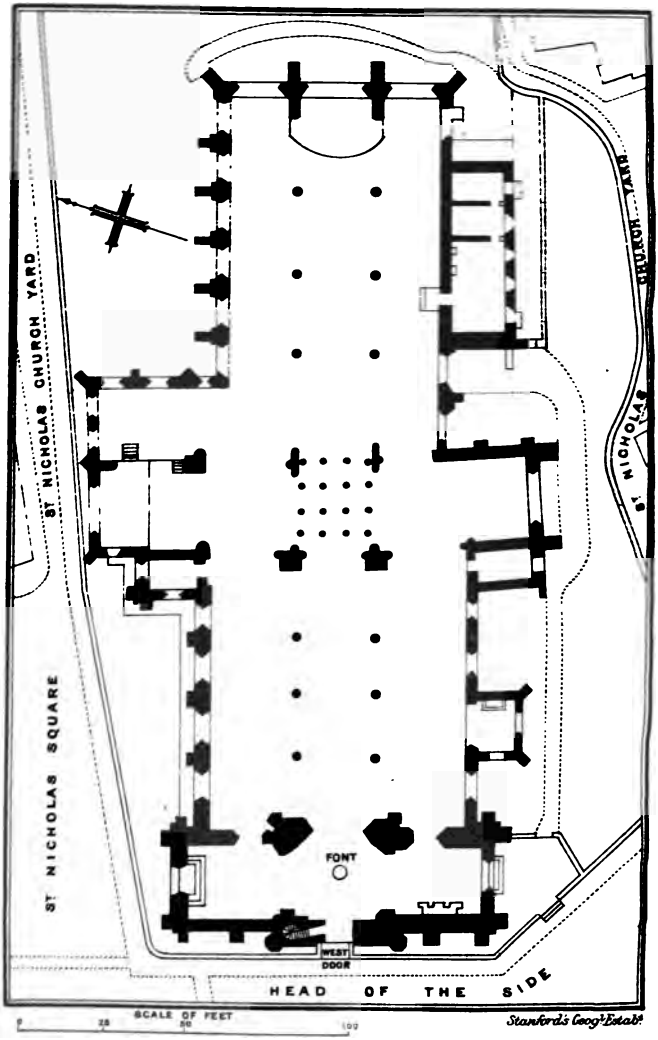
The Chapter-house is octagonal, and has been altered and vaulted in recent years.

The cathedral is 232 feet long by 130 feet in width, and the tower rises to a height of about 140 feet. The church is parochial. A minor canon is vicar. The register begins in 1575.

The warden and fellows were changed into a dean and canons at the establishment of the bishopric. There are now four residentiary and twenty-four honorary canons, with three archdeacons and a staff of minor canons and choristers. The late Bishop, Fraser, removed from Mauldeth Hall, which was at an inconvenient distance, to a house in the city.

The arms are, "Or, on a pale engrailed gules, three mitres, argent; on a canton of the second, three bendlets, enhanced, of the field."

NEWCASTLE CATHEDRAL.



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NEWCASTLE.

NEWCASTLE as a "bishop's stool," is of such recent date that if the church of St. Nicholas, which has been raised to the dignity of a cathedral, had not chanced to be previously famous among parish churches, there would be little to say about it. The newly-constituted cathedral stands in a very central situation, a little shut in perhaps by houses, but very conspicuous in any distant view of the city. Lovers of Bewick's works will remember how often the singular tower and spire come into his exquisite vignettes. His house and workshop are still shown in the churchyard. The history of the town goes back to Roman times, being connected with that of the great wall. Hadrian made a bridge over the Tyne, whence, Hadrian being of the Elian family, the place was called Pons Elii. The Saxon kings of Bernicia neglected it, and Monkchester, as it was next called, was destroyed by the Danes in 876. Nevertheless it was a strong place again when Edgar Atheling and Malcolm, King of Scotland, marched out of it to be defeated at Gateshead by William the Norman. William Rufus built the "new castle," which gives its name to the modern city, as Hardyng says—

> "He builded the new castle upon Tyne
> The Scots to gainstand and defend."

The castle is situated on low ground between St. Nicholas and the river, and in many respects is a

very perfect example of a small Norman keep, surrounded with other old buildings and defences. Coal began to be the staple of the town in the thirteenth century, and in spite of numerous edicts and acts against its use, was carried to London in the fourteenth. The castle is now a museum.

A Norman church, destroyed by fire in 1216, was on the site of the cathedral. The present church was completed in 1350, and the Perpendicular tower and spire in the following century. The patronage was granted to the Bishop of Carlisle by Henry I., and it is in consequence a vicarage. The creation of the see was received with enthusiasm by the citizens, one of whom, Thomas Hedley, left by will a large part of the necessary endowment fund. Even Dissenters contributed, and a Quaker banker gave a residence for the Bishop, Benwell Tower, a little to westward of the city boundary. Hedley is commemorated duly in St. Mary's Chapel. The first Bishop was consecrated in the church on the 25th July, 1882.

Entering by the west door we are struck by the slope of the nave towards the choir. The fall amounts to sixteen and a half inches. At one time this slant was continued up to the east end; but that part has been levelled. The nave has side aisles. The Bewick Chapel is on the south side. At the east end of the nave are some interesting monuments noticed below. The choir or chancel has been thrown open to the nave, and the church has been furnished with seats from end to end, including the shallow transepts. The stalls are very handsome, with heraldry, carving, and gilding. Above the altar is a large perpendicular window, which would be more pleasing if the glass could be replaced by something less staring and inharmonious. This, unfortunately, is true of all the windows. They neither admit sufficient light, nor are their colours or designs so charming as to console us for the loss. The old east window was of the

same period as the rest of the interior, namely, Decorated; but the new one, inserted 1860, is Perpendicular. Between 1873 and 1877, Sir G. Scott was permitted to alter completely the character of the church; but a majority of the brasses and other monuments had been destroyed before his *régime*, namely, in 1783, when a very thorough "restoration" took place. A second "restoration" took place in 1832 and 1834, when the north porch was built, and the tower strengthened. The beautiful font, near the west end, should be noticed, with the arms of Rhodes, who gave it in or about 1450.

The first monument that catches the visitor's eye is a tablet near the entrance, to the memory of Bewick's best pupil, William Harvey, who died on his seventieth birthday in 1866, and "who, like his first instructor, Thomas Bewick, enhanced the practical interest of works of the press by his skill as a designer, and by his development of the resources of wood-engraving." Harvey of late years confined himself to drawing on wood; but his engravings, especially while he was under the influence of the master, are very beautiful, proof impressions being eagerly sought after. Strange to say, there is no monument of Thomas Bewick, the chapel which bears the name belonging to an old county family. Flaxman designed the monument of Sir Matthew White Ridley, at the east end of the nave. The bust of Lord Collingwood is close by. An old monument is unidentified; it represents a knight in armour, with sword and shield, and dates from the fourteenth century. There are several examples of the work of Flaxman and Bacon, none of them of great merit. William Hall, mayor in 1624, is represented kneeling with his wife and six children; the architectural composition is pleasing, as is that of a monument on the south side, which commemorates a Henry Maddison, of the same period.

The spire of St. Nicholas has been criticized severely, but has merits of its own, which imitations for the most part want. A crown of arches supports a spire or large pinnacle, rising to a height of nearly 200 feet. Similar spires occur at two or three places in Scotland; and the example in London, St. Dunstan's-in-the-East, by Wren, is well known. Another similar steeple headed the tower of St. Mary's in Cheapside, and gave it the name of St. Mary "le Bow," which it still bears, though the "bow" disappeared in the fire of 1666. Of the St. Nicholas spire Rickman says it is "as fine a composition as any of its date, and the lightness and boldness of the upper part can hardly be exceeded." The steeple is said to have been erected by the same Robert Rhodes whose font is noticed above. "In the time of the Civil Wars," says Bourne, "when the Scots besieged the town for several weeks, and were still as far as at first from taking it, the General sent a message to the mayor of the town, and demanded the keys and the delivering up of the town, or he would immediately demolish the steeple of St. Nicholas. The mayor and aldermen upon hearing this immediately ordered a certain number of the chiefest Scottish prisoners to be carried up to the top of the tower, the place below the lantern, and there confined. . . . The men were kept prisoners during the whole time of the siege, and not so much as one gun was fired against it." There are nine bells in the steeple, some of them very ancient. Mr. Roberts has published a handy guide, from which many particulars have been taken.

The dimensions of St. Nicholas Cathedral are as follows—

Length, 245 feet.
Width at transepts, 128 feet.
Height of steeple, 193 feet 6 inches.

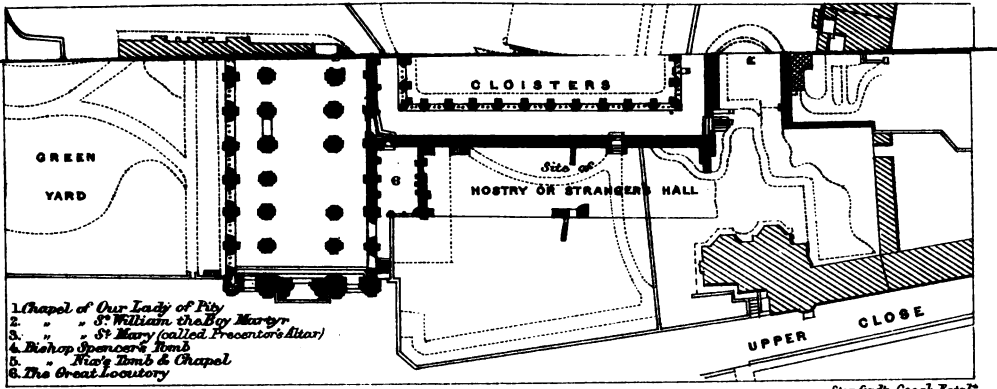
The church is parochial. There is no dean or chapter. The bishop appoints two archdeacons and seventeen honorary canons.

The arms are "Gules, three towers argent; on a chief, azure, a cross pattee, or."

NORWICH.

NORWICH, the northern "wick" or dwelling-place of the East Angles, is a city of narrow streets, rising from the banks of the Wensum, beside which the cathedral is built. Viewed from the east, with the river and the great church, numerous gardens and orchards in the foreground, and with the castle, the Guildhall, and other taller buildings rising behind, Norwich is eminently picturesque. Within, it is not quite so charming. There is a want of open spaces: the great Norman Keep of the castle was rebuilt or "restored," in an absurd style, at the first outbreak of the Vandalic mania, and the approach from the railway-station through a suburb of squalid lanes, is not inviting. But the city abounds in old churches and houses, and the visitor should if possible see St. Peter Mancroft, a noble structure 212 feet long, 70 wide, and 60 high, rising from the Mesnecroft, or Mancroft, as a market field was called; and the Guildhall, as well as St. Andrew's Hall, the nave of a Dominican church, both built in the fifteenth century (1408—1470). The keep of the castle, now a museum, is still 110 feet by more than 90 feet, and 69 feet high. The great and good physician, Sir Thomas Browne, was born in Norwich. Nelson was educated in the Grammar School, close to where his statue stands now. The number of parish churches in

NORWICH CATHEDRAL.



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Norwich is remarkable, and the towers of St. Giles, St. Mary Coslany, and St. Julian are interesting.

The cathedral close is entered either by the Erpingham or the Ethelbert Gate on the western side. Passing the Grammar School and the Master's House, with its chapel, we reach the western entrance of the church, which is dedicated to the Holy Trinity. The first impression, although the building stands on low ground, is very favourable. The lofty spire of the central tower, the noble transept and the tiers of arcades along the side of the nave, the graceful flying buttresses of the choir, form a striking picture. The western front lacks dignity and importance, as there are no towers nor even a screen, as at Exeter or Salisbury.

Herbert of Lotharingia, whose name is usually corrupted or contracted into "Lozinga," laid the foundations and built the choir and aisles, the transept and the lowest stage of the central tower, having been commenced in 1096. A convent for sixty Benedictines was founded close to the church. Bishop Eborard, or Everard, finished the nave. In or after 1244, Bishop Suffield built the Lady Chapel, destroyed after the Reformation. In 1272, in a riot between the monks and the citizens, a considerable part of the cathedral was burnt, including the campanile and all the wood-work. After the rebuilding, the church was re-consecrated, 1278. In 1295, a spire of wood and lead was erected, but was thrown down by a storm in 1362, and rebuilt in stone, as we now see it, in 1369, by Bishop Percy.

The Ethelbert Gate is said to have been built from the fine imposed upon the citizens by Edward I. for the riot of 1272; the other, the Erpingham Gate, was built by Sir Thomas Erpingham about 1420. He was a Knight of the Garter, and obtained from Henry IV. a charter for his native place as the "County of the City of Norwich." He commanded

the archers at Agincourt, and is mentioned by Shakespeare. In a niche over the gate is an effigy of Sir Thomas in armour, and kneeling; and over its west front are sculptured profusely his arms, and those of his two wives, with the legend or motto, "yenk" (think), that is, remember, or be mindful.

The vaulting of the nave, which previously, no doubt, had a flat Norman roof, was carried out by Bishop Walter Lyhart (1446—1472), and bears his rebus, or device, a hart lying by the waterside. The whole of Scripture history is detailed in the bosses. The nave is of great length, having no fewer than fourteen bays of Norman arches, two of them included in the choir, with a tall triforium, also Norman, and somewhat heavy, but lightened by the pointed clear-storey and the Perpendicular vaulting. The vaulting of the Presbytery, and its external flying buttresses, were made by Bishop Goldwell (1472—1499), and his rebus, the gilded parapet of a well, may be seen on the bosses. Finally, Bishop Nix (1501—1536) constructed the stone roof, the transepts, and built the chantry in the south aisle. The Norman cloister, having been destroyed in 1272, the present eastern and southern walks were built by Bishop Walpole (1288—1299) and Bishop Salmon (1299—1325). The other walks are somewhat different, but the whole cloister is one of the largest and most beautiful in England. The Prior's door leads into it from the south aisle at the east end, and is beautifully ornamented with radiating niches of very peculiar character. Another door, at the west end of this walk, leads into the nave near the west door of the church. The lavatory of the monks was in the west walk. Some remains of the domestic buildings are to be seen on passing into the Dark Entry. The bosses throughout the cloister are well worthy of examination. The chapter-house has disappeared.

The choir is a curious combination of solid Norman

and ornate Perpendicular. The result has an exceedingly picturesque effect. Behind the modern altar is an arch supporting the original episcopal throne. It was ascended by steps, under which there seems to have been a reliquary, with a window-like aperture. The altar formerly stood immediately before it, as in a Roman basilica. The modern mosaic pavement is very inharmoniously coloured. The modern Communion Table was designed by Sir A. Blomfield, but cannot be admired. A rich screen on either side divides the Presbytery from the aisles. On the north is the Jesus Chapel, on the south that of St. Luke. The stained glass darkens the former so much that a (ruthlessly restored) fresco is almost invisible. The other chapel is used by the congregation of St. Mary in the Marsh, and fully furnished. Here, too, the stained glass is frightful. It is strange to think that a modern glazier should never have awakened to the fact that a window is intended to admit light, not to make a kind of camera-obscura for the display of a kaleidoscope of discordant colours. It may safely be said, after a long and careful survey of English cathedrals, that if nine out of ten of the windows glazed within the past fifty years were broken, the churches would be improved in the process. Near St. James's Chapel is that locally called Beauchamp's, built by William Bauchon about 1320, and now used as a Consistory Court. Behind the old Bishop's throne, in the ambulatory, is preserved a curious painting on wood, formerly in the treasury of the church. It probably stood over an altar, and represents scenes of the Passion. It used to be considered Italian work, but is much more probably English of the fourteenth or early fifteenth century. Returning to the choir, we should look at the beautiful bronze lectern; at the seats appropriated to the corporation, with their embroidered cushions of the seventeenth century; at the *miserere* stalls,

which are very curious and grotesque; and over the modern entrance of the south transept, at two small figures of the time of James I., which used to strike the hours on a clock. In this transept is a vestry, which was a lock-up for the criminal jurisdiction exercised by the Dean and Chapter.

The Bishop's Palace is on the north side of the church, and is approached by an ancient gateway. The Deanery is south-east. In the precinct is the Chapter library.

The monuments are neither numerous nor interesting. In the south transept, Bishop Bathurst, died 1837, by Chantrey; in St. Luke's Chapel, Sir William Boleyn, died 1505, great-grandfather of Queen Anne Boleyn; north side of choir-screen, Sir Thomas Erpingham, died 1428; and there are figures, tablets, and other memorials for Bishops Wakering, 1426; Goldwell, 1499; Parkhurst, 1575; Nix, 1536; Horne, 1792; and Overall, 1619, with a coloured bust. A pulpit has been erected in the nave as a memorial to Dean Goulbourn, died 1889, designed by Messrs. Carpenter and Ingelow. It is of Caen stone, Perpendicular in style.

The dimensions of the church are given as follows by Mr. Walcott—

	Length.	Breadth.	Height.
Nave	230 ft.	97 ft. 1 in.	73 ft.
Choir	165	45	83
Transept	191	36 ft. 6 in.	73
Steeple	—	—	313

Cloisters, W. and E., 177; N. and S., 176; breadth, 14 feet 9 inches. Total length of church, 411 feet.

Norwich, having been a Benedictine monastery, was refounded at the Suppression. It has now a dean, four residentiary canons, one of whom is Archdeacon of Norfolk, two other archdeacons, twenty-

four honorary canons, three minor canons, one of whom is precentor (in a church of the old foundation, the precentor is usually a canon), and a staff of choristers. The church, except the chapel of St. Luke, appropriated to the parish of St. Mary, is not parochial, and marriages at the altar are only celebrated by special license.

The arms of the see are, "Azure, three mitres, with their labels, or." The arms of the dean and chapter are those of the abbey, "Argent, a plain cross; sable."

The best account of the fabric of the cathedral is that compiled from original documents, and from the notes of the late Professor Willis, by the Rev. D. J. Stewart, published in the thirty-second volume of the *Archæological Journal*. There is an excellent "Stranger's Guide," authorized by the Dean.

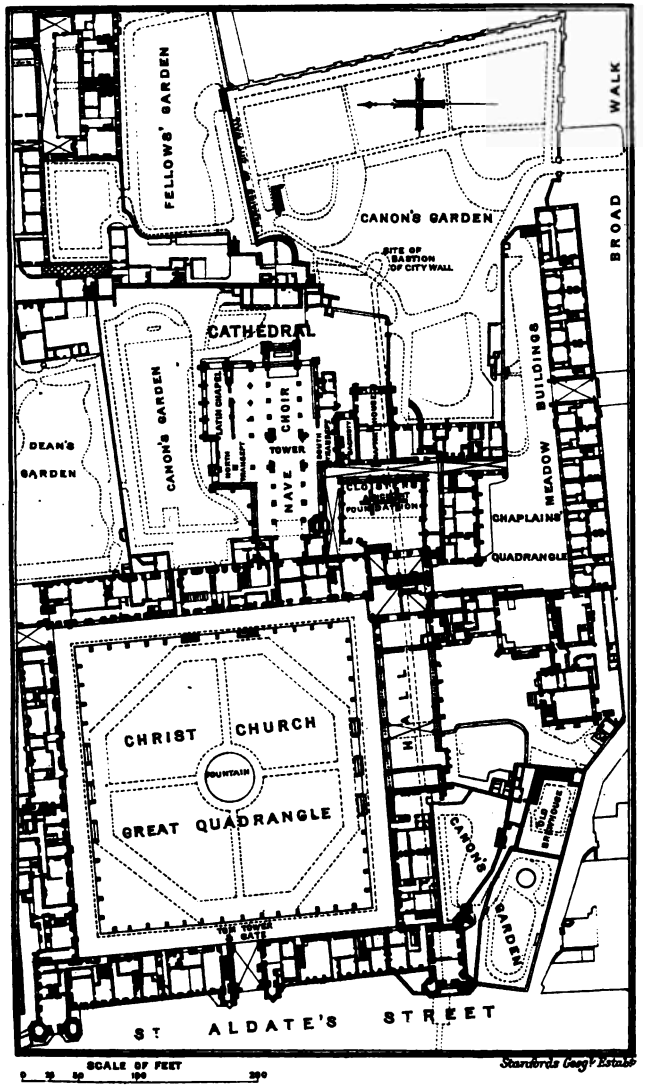
The bishops of eminence, besides those already mentioned, have been numerous. Pandulph Masca, the Pope's Legate, who received King John's submission, died 1226; Thirlby, first and last Bishop of Westminster, translated to Ely, 1554; Wren, also translated to Ely, 1633; Hall, died 1646; Sparrow, died 1676; Horne, died 1792; Stanley, died 1849, author of *Stanley on Birds*, and father of the late Dean of Westminster.

OXFORD.

Oxford has been justly called a city of palaces; no town in England, and we may add, in the world, can pretend to be its competitor. The number of fine buildings and of buildings beautiful, rather than fine, makes it a museum of the best examples of English architecture. In one particular it is always held to excel Cambridge; namely, in the possession of a cathedral, but on the whole King's College Chapel is superior to anything at Oxford. But though Oxford has suffered much at the Vandal hands of the modern restorer, and all the more because the stone of which most of the colleges were originally built is of a very friable nature, there is nothing which has been so greatly disfigured by new and ill-designed work as King's Parade at Cambridge, and Oxford has not wantonly sacrificed its oldest buildings, as has been done by Cambridge, in Pembroke College and on Castle Hill. There are some examples of the Vandal style about Balliol and Exeter Colleges, but they are not forced upon the eye as at Cambridge.

The High Street of Oxford is a mile long, and in parts 85 feet wide. It commences where we cross the stately bridge of Magdalene, where the first specimen of university architecture used to greet the traveller in the shape of a charming gateway which might well have been designed by Inigo Jones,

OXFORD CATHEDRAL.



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This was destroyed during the first madness of the so-called "Gothic revival," and a wretchedly stiff and poor design by Pugin was substituted, to be itself destroyed some twenty years later. Proceeding to the Carfax (quatre voix?), the visitor turns to the left down a slight slope. On his right is Pembroke, the college of Dr. Johnson. On his left is the entrance to Christ Church, under the famous Tom Gate. Proceeding through the first quadrangle, we may pause to admire the staircase leading to the hall, with its graceful single column and its fan-work vaulting like an ancient Chapter-house, and find ourselves at once at the entrance of the cathedral, with which only we are concerned at present. It is dedicated to the Holy Trinity, St. Mary, and St. Frideswide, and formed the church or chapel of a priory of Augustinian Canons. The convent was selected in 1522 by Cardinal Wolsey, then at the height of his power, to be the site of a great college, and he obtained its surrender into the King's hands, thus establishing a precedent on which Henry acted very thoroughly before many years were over. The site, buildings, and church were granted to Wolsey, on condition he placed a college of secular canons in them. Moreover, a Bull was obtained from the Pope, by which he was empowered to suppress a number of minor religious houses, in order to seize their estates for the endowment of "Cardinal College." Some two-and-twenty priories, all over England, were thus confiscated, and in 1528 a further instalment to the number of ten was obtained, and again a little later ten more, so that forty-two houses were suppressed, their estates handed over to the cardinal, and the King further instructed in the way to raise money when the time came. On the 17th July, 1525, Wolsey's deputy, Bishop Longland, laid the first stone of his new foundation, which was to be "for a dean, certain secular canons, and scholars in Divinity,

Canon, and Civil Law, the Liberal Arts, Medicine, and Humanity, with lands and revenues worth at least £2000 a year; the name to be in Latin, 'Collegium Thomæ Wolsey, Cardinalis Eboracensis.'" Four bays of the nave of the old Norman church of St. Frideswide were pulled down, and the whole of the west walk of the cloister. As soon as the buildings were sufficiently advanced, a dean and eighteen canons were established in them, the first dean being Dr. John Hygden. On Wolsey's fall in 1529, these preparations and arrangements were suspended; but in 1532 the King refounded the college as Henry VIII. College for a dean and twelve canons, Hygden being re-appointed. Thirteen years later, in 1545, a new plan occurred to the King. The college was once more surrendered to him, and in a short time he removed hither the seat of the new bishopric he had established at Oseney Abbey, in the western suburbs of the university town, where it had been for four years. The new establishment was described in Latin as "Ecclesia Christi Cathedralis Oxon, ex fundatione Regis Henrici Octavi," and the college was thenceforth known, as it is still, under the name of Christ Church. The last abbot of Oseney had been made bishop, and was now transferred to Oxford, and the establishment was ordained to consist of a dean, eight canons, eight petty canons or chaplains, a number of minor officials and choristers, and a hundred students. The King died before he could change his mind any more, and the Chapel of the College of Christ Church has ever since been the cathedral of the Diocese of Oxford.

There is no view of the exterior accessible to the general public; but it may be remarked that the Lady Chapel on the south side of the choir effectually hides the main building at that point, and that the transept and nave present a mixture of Norman and Perpendicular. The central tower is Norman, crowned

with a short but graceful spire; and the east end, which is very massive, has had its history carefully erased by Sir G. Scott, and now shows nothing but the features a Vandalic restorer conjectured to be proper to the Norman style.

The interior offers the strongest contrast between the Norman and the Perpendicular, or to speak more accurately, the Tudor styles. The heavy semi-circular arches, redoubled for strength, are everywhere surmounted by a light roof with pendants, and many of the other features we see in the chapel of Henry VII. The Norman arches are made to include the triforium, under which are lower arches; the whole system producing a very heavy effect. Wolsey cut off four bays of the nave, which is consequently very short, and forms a mere vestibule to the choir beyond. The transepts are also very shallow; that on the north having two bays, with a western aisle; the other being without an aisle, and of one bay only. Adjoining, and opening eastward from the north transept, are the north aisle of the choir, and the Lady Chapel and "Latin" Chapel. The pillars of the nave are alternately cylindrical and polygonal. The clearstorey windows are alternately pointed and round-headed. The roof of the nave is of wood, a good example of Wolsey's period. The church was "restored" first by Bishop Duppa, who gave some fine Dutch glass for the windows. This has nearly all been taken away in subsequent restorations. The east window represented Christ and the Doctors, and was by Abraham van Linge, 1640. The window itself has disappeared. In the north transept is still to be seen the Martyrdom of St. Thomas of Canterbury; a rare subject, most examples having been destroyed by the strict orders of Henry VIII. Strange that it should survive in this of all churches! Another "restoration" took place in 1854—1856, when the organ-screen, a fine work, was removed, and the organ

placed in the south transept. At this time the choir was enlarged by taking in three bays of the nave.

Between the Dean's or St. Frideswide's Chapel and the Lady Chapel is a tomb, of stone, and a watching-chamber of wood. Whether or not this is actually the tomb of St. Frideswide, is a matter of conjecture. The wood-work is exceedingly fine, of a late Perpendicular type. It is in two tiers or storeys, extending equally through the single arch into each chapel. The east window contains the story of the Saint, in very dark glass, by Messrs. Powell; from designs by Mr. Burne Jones. The east window of the Lady, or Latin Chapel, so called from a service in Latin daily held in it, contains some more of Mr. Burne Jones's glass; a design showing large figures of Samuel, David, St. John, and St. Timothy, very richly coloured. It was put up as a memorial of Frederick Vyner, murdered by Greek brigands in 1870. The glass is fine, but would better suit a less confined situation. The stalls and desks are of Wolsey's time.

The south transept contains the organ. There are parts of three walks of the cloister still standing. The beautiful early English Chapter-house opens from the east walk. It consists of four bays of pointed work, and in the windows are some emblematical roundels of glass of Wolsey's time.

The monuments are numerous and interesting. Two canopied altar-tombs are in the chapel—a prior, probably Prior Sutton, of the time of Edward I.; the other of Sir George Nowers, died 1425, very fine, in armour. Lady Montacute, died 1353, a great benefactor of the priory, richly robed, without canopy. South aisle of choir, Bishop King, died 1557; originally in the choir, with late canopy. In the transept, Dean Jackson, died 1819. James Zouch, died 1503; and Robert Burton, the author of the

Anatomy of Melancholy. Bishop Berkeley was buried in the church.

The dimensions of the church are given thus by Mr. Walcott—

	Length.	Breadth.	Height.
Nave	74 ft.	54 ft.	41 ft. 6 in.
Choir	80	53	37 ft. 6 in.
Transept	102	53	37 ft. 6 in.
Chapter-house	54	24	—
Cloisters	54	—	—
Steeple	—	—	144 —

Total length 152 feet (it was 202 when complete).

Oxford is, of course, of the new foundation. There is a dean, who is head of the college, and the six canons are professors of the university. There is a suffragan bishopric (Reading), and there are three archdeacons. There are twenty-two honorary canons, and five "chaplains." The church is parochial for inhabitants of the precincts only, and marriages are celebrated after banns. The bishop resides at Cuddesden.

The arms of the college and church are those of Wolsey—"Sable, on a cross engrailed argent, between four leopards' faces, azure, a lion passant, gules. On a chief, or, a rose between two choughs, all proper."

The arms of the see are—"Sable, a fess argent; in chief three demi-ladies, couped, proper, ducally crowned, or; vested of the second; in base an ox of the last, horned and hoofed, or, passing a ford, wavy of four, azure and argent."

PETERBOROUGH.

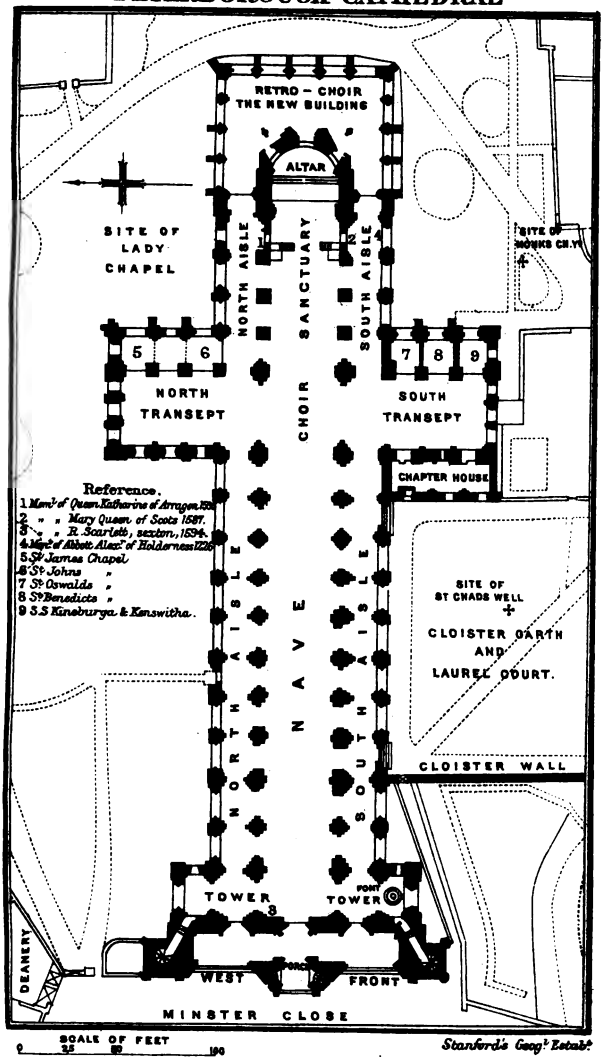
PETERBOROUGH is on the Nene, and borders the great fen country of Lincoln and Cambridgeshire, but stands itself within Northamptonshire, having a suburb across the river in Huntingdonshire.

Several of the largest and most important of English abbeys were in this neighbourhood, among the fens, such as Ely, Crowland, Ramsey, Thorney, Kirkstead, and Oseney. There is an ancient rhyme in which Peterborough is mentioned—

"Ramsey, the rich of gold and fee,
Thorney, the flower of many a fair tree,
Crowland, the courteous of thine meat and drink,
Spalding the gluttons, as all men do think,
Peterborough, the proud,
Sawtrey, by the way;
That old abbey
Gave more alms in one day
Than all they."

The abbey was originally known as Medehampstead, and is said to have been founded by King Penda in the seventh century. It was rebuilt for Benedictines by Ethelwold, Bishop of Winchester (963—984), and dedicated to St. Peter, whence the little town was called Peterborough. The lord abbot was a Peer of Parliament, like his neighbour at Ramsey. "All, of what degree soever, who entered

PETERBOROUGH CATHEDRAL



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its great gate, did so barefoot." No wonder it was called proud.

The approach is eminently monastic, through a Norman arch over which is the chapel of St. Nicholas. A fine view of the best feature of Peterborough, the west front, is immediately opened, with a fore-ground of smooth turf. The great portico, with its three arches, 80 feet high, of pure Early English style, is unlike anything else in England, and inspires universal surprise and admiration. It was built on the old Norman church, but does not actually touch the western wall. The nave was completed in the Norman style by Abbot Benedict, between 1177 and 1193; the transepts and choir are earlier, all being strictly Norman, with a nearly flat pointed roof. The north-west tower was built for a belfry about the middle of the thirteenth century. The western transept was built before 1200, by Abbot Andrew, only one of the transeptal bell-towers being completed, that to the north, which till the close of the seventeenth century had a spire. The west front, with its three magnificent doorways and the original wooden doors, was the work of Abbots Zachary and Robert of Lindsey, about 1200 to 1222. The gables of the west transept are of the same date. In 1272, the Lady Chapel was built. It has disappeared. Another chapel across the axis of choir is behind the eastern apse, and has a beautiful vault of fan-work tracery. The windows are nearly all Perpendicular within Norman arches. The north side of the church is very grand, rising in five stages in the nave, the triforium being parted from the aisles by a tier of small lights. The north transept has seven stages, three occupied by windows, two of arcades with blind arches in the battlemented gable, which is flanked by octagonal turrets. The clearstorey of the choir and transept consists of a noble round-headed arcade.

The spires of the portico are of different sizes and

designs. The northern does not group well with the transeptal tower behind it, and there is a certain confusion to the eye when so many towers are in our view. The southern transeptal tower was never carried above the roof. The central tower, over the choir, after being repeatedly repaired and restored, fell in 1884, destroying the interior fittings and stalls, but, on the whole, doing less damage than might have been expected. The tower has been rebuilt, but not to the old pattern, and the four corner turrets have disappeared. Mr. Pearson is the architect.

We enter the church through a curious Perpendicular porch within the central arch of the great portico or screen. Though it does not rise to more than half the height of the arch above it, this low porch has a parvise or upper chamber, in which is the cathedral library. There have successively been three west fronts—one behind the screen, and another, the first, at the second bay of the nave. The nave now consists, between the western end and the choir-screen, of eleven Norman bays. The wooden roof is painted. The choir is now being refitted for the second or third time; the old stalls, screen, and throne erected by Blore in 1830 having been removed, after the fall of the tower. The south transept has aisles, of which the western forms a Chapter-room, and the eastern is divided into the three chapels of St. Oswald, St. Benedict, and SS. Kineburga and Kenswitha. The north transept has no western aisle. In the eastern are two chapels, St. James and St. John. The sanctuary ends above in an apse, with five Norman windows filled with Perpendicular tracery. Beyond the altar is the beautiful retro-choir, known as The New Building, with space for five altars side by side, and reminding us of the nine altars of Durham. This retro-choir is exquisitely vaulted, in fan tracery.

To the southward of the nave are the cloister walls —all that is left. On the same side are the ruins of the

Early English Infirmary, with the chapel of St. Lawrence, refectory, and lower cloisters. The Abbots' Lodge is now the Bishop's Palace. There are many ancient features in it.

The monuments in Peterborough Cathedral have suffered much. At the Reformation the church was in danger of being pulled down, and the lead of the roof was sold for conveyance, it is said, to Holland, but the ship foundered at sea. Chief Justice Oliver St. John obtained a grant of the Minster, and conveyed it to the inhabitants as a parish church, after which the wreck was stayed. The principal monuments now to be seen are Abbot Alexander of Holderness, died 1226, an effigy in the choir; a curious altar, possibly a tomb, of marble, with figures of Apostles (?), formerly supposed, owing to a passage in the forged chronicle of Ingulph, to be the Saxon monument of Abbot Hedda and his monks, slain by the Danes in 833. It is of twelfth century work. In the nave is the memorial of a sexton, R. Scarlett, who died in 1594—

> "Hee had interd two Queenes within this place
> And this Townes Householders in his Life's space
> Twice over,"

according to the epitaph on his picture near the west door.

Queen Katharine of Arragon died at Kimbolton on the 8th January, 1535, and was buried in Peterborough Abbey church in July of the same year. A dark-blue slab marks her grave in the north aisle of the choir. After the tragical death of Queen Mary, of Scotland, at Fotheringay Castle, in February 1587, her body lay unburied even longer than that of her predecessor in misfortune, but was brought to Peterborough Cathedral, and there interred on the 1st August. James I. let five-and-twenty years elapse before he removed his mother's body to the Chapel of Henry VII. The grave-stone remains at Peterborough

at the east end of the south choir aisle. It contrasts in our minds with the sumptuous "marble hearse" at Westminster.

The following are the dimensions of the church, as given by Mr. Walcott—

	Height.	Breadth.	Length.
West Front (each portal)	82 ft.	—	—
,, (length of the whole portico)			156 ft.
Nave	81	78	266 ft. 3 in.
Choir	81	—	163
Lady Chapel	—	38	83 ft. 5 in.
Transept	81	—	184 ft. 9 in.
Central Tower (before fall)	150		
Towers, west front	156		

Total length from west to east 479 feet.

These measurements are in part, at least, conjectural, and the recent rebuilding and rearrangement add another source of uncertainty.

Peterborough is, of course, a cathedral of the New Foundation. It boasts of twenty-one or twenty-two honorary canons, but the Chapter consists of the dean and four residentiary canons, with the usual staff of archdeacons. There are three minor canons. The church having been given to the parishioners by St. John, before the establishment of the bishopric, is still parochial.

The arms of Peterborough are, "Gules, two keys in saltire, or, between four crosslets, fitchee, argent." Le Neve gives the crosslets as "or."

There have been many eminent bishops since the foundation of the see, 4th Sept., 1541, when John Chambers, the last Lord Abbot, became first bishop. The counties of Northampton and Rutland were assigned to it, being taken, like Ely and Oxford, out of the overgrown diocese of Lincoln. Thomas White was one of the seven bishops sent to the Tower by

James II., and was afterwards a Non-juror. Cumberland, 1718, was an antiquary and controversialist. So was his successor, White Kennet, died 1728. Marsh, died 1839, was a theologian and politician. Davys, died 1864, was tutor to Queen Victoria. Magee, who was translated to York, 1891, and died immediately afterwards, was acknowledged to be the best preacher in England.

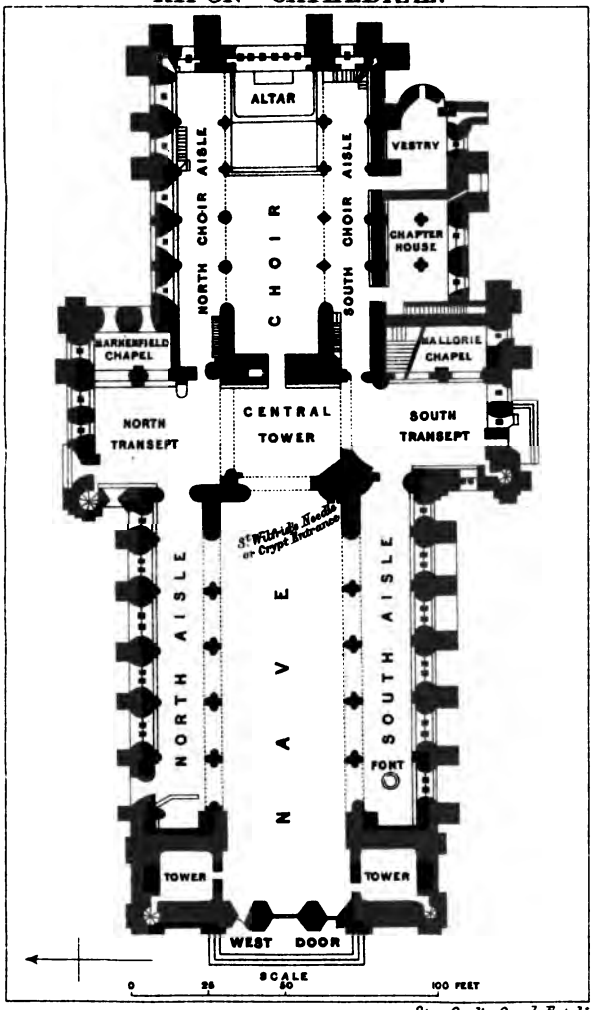
RIPON.

RIPON as a cathedral has but a short history. It was constituted in 1839; but a "college" had subsisted here since the reign of James I. There had been Saxon bishops who made Ripon Minster, as it is still locally called, their *bishop-stool*. The city is small but flourishing, and the neighbourhood boasts of some of the loveliest scenery in Yorkshire. Fountains Abbey and Fountains Hall are close by on the south. The meaning of the name has been very absurdly derived from the situation, *ad Ripam*, on the bank of the Ure; but, to begin with, Ripon is some little way from the river, and secondly, Latin words do not as a rule turn themselves so directly into English. The Skell meets the Ure near the town, and there is a fine ancient bridge of many arches. Roman remains have been found in abundance in the neighbourhood.

The Town-hall was built by Wyatt in 1801. At nine every evening there is a horn blown at the mayor's door, and again in the market-place. The horn itself is of some antiquity. The ruler of Ripon used to be called the "wakeman," a name stupidly exchanged for that of mayor, a few years ago.

The minster stands on the north side of the city on a steep slope to the eastward. It can never have boasted of great beauty, and has been practically re-

RIPON CATHEDRAL.



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built under the name of "restoration," but it still retains some ancient features, among which the crypt is the most interesting, as possibly containing remains of Saxon work. The church was founded by St. Wilfrid, who was buried in it in 711, and like others in this county of York, suffered from the Danes first and afterwards the Scots. It is mentioned by Beda as having been originally built by Alfred, King of Northumbria, for the Scots.

Sir G. Scott, in his paper read at the Ripon meeting of the Archæological Institute, expressed an opinion that the crypt contains work by Wilfrid, and attributed the south-eastern chapel, now used as a Chapter-house, to Archdeacon Thurstan. This is the only bit of Norman work left. The greater part of the church was built in the twelfth century by Archbishop Roger of Pont l'Evêque, who held the see of York from 1154 to 1181. The western towers were added half a century later. The east end of the choir was rebuilt between 1280 and 1297. The central tower was almost rebuilt and greatly strengthened about 1450. The choir was improved about the same time, and the beautiful stall-work, begun in 1489, was completed in 1494. The wood-screen dates from this period. The nave of Archbishop Roger, which was very wide and had no side aisles, was replaced by the present nave early in the sixteenth century. In 1615, the central spire was struck by lightning, and in 1660 fell, whereupon the western spires were also removed as a precaution. Scott restored the western towers, the western façade, the portals, put in new windows of a conjectural design, nearly rebuilt the central tower, renewed the vaulting of the aisles and transepts, and having removed the nave roof replaced it by an oak roof in imitation of vaulting. At the same time galleries were everywhere taken down, and the stall-work repaired.

The appearance of the interior is remarkable, two

of the arches of the tower being transitional Norman, and the others cased in Perpendicular. There is no entrance to the nave aisles from the west. There is no triforium in the nave, but it exists in the choir and transepts. A screen is at the entrance to the choir, which consists of five bays, three by Archbishop Roger, the rest later. The stalls are not surpassed in lightness and delicacy by any tabernacle work in other cathedrals. The sidilia are also old, but the reredos was first set up in 1832, though it has been improved. The apsidal Chapter-house, originally a chapel, is on the south side of the choir, and contains some ancient paintings on panel. Over it is the library, or Lady Chapel, called the Lady Loft. The crypts are dark and low, but very interesting. In the central crypt is a narrow passage called St. Wilfrid's Needle, which may have been an Easter sepulchre, or a relic-chamber. It was supposed to be used for the settlement of certain delicate questions, and those, as Fuller says, who could not thread the needle were pricked in their reputation. It is 13 in. by 8 in, and may have been a window when this was an exterior wall. The north door of the north transept is Norman in character.

The monuments of importance are few in number. A Mallorie chantry in the south transept commemorates an ancient family. There is a Markenfield chantry in the north transept, with two pairs of effigies, fifteenth century work. There is a monument to Hugh Ripley, last Wakeman and first Mayor of Ripon, who died in 1631. The Wakeman's office was very ancient, and being concerned with the regulation of the market, probably answered to that of "portreeve" elsewhere.

There are some ancient manuscripts in the library, including some music. The whole church has been so severely "restored" that it has lost any look of antiquity and any historical interest it can have

acquired between the days of Wilfred of York and those of Sir Gilbert Scott. The dimensions are given by Mr. Walcott as follows—

	Length.	Breadth.	Height.
Nave	169 ft. 5 in.	87 ft.	88 ft.
Chapter-house	34 ft. 8 in.	29	18 ft. 8 in.
Vestry	28	—	18 ft. 6 in.
Choir	101	66 ft. 8 in.	79
Transept	132	35 ft. 11 in.	—
Crypt	11 ft. 3 in.	7 ft. 9 in.	9 ft. 4 in.
Towers	—	—	120
Total Length	270		

The first Bishop, Longley, appointed in 1839, became successively Bishop of Durham, Archbishop of York, and Archbishop of Canterbury. The new diocese was taken out of York; and has been since reduced in size by the establishment of the see of Wakefield. There is a suffragan Bishop of Richmond. The chapter consists of a dean, four canons, and two archdeacons. There are also seventeen honorary canons, and three minor canons, who appear to be survivals of the old foundation. One of them acts as vicar, and the church is parochial. The succession of deans goes back to 1674.

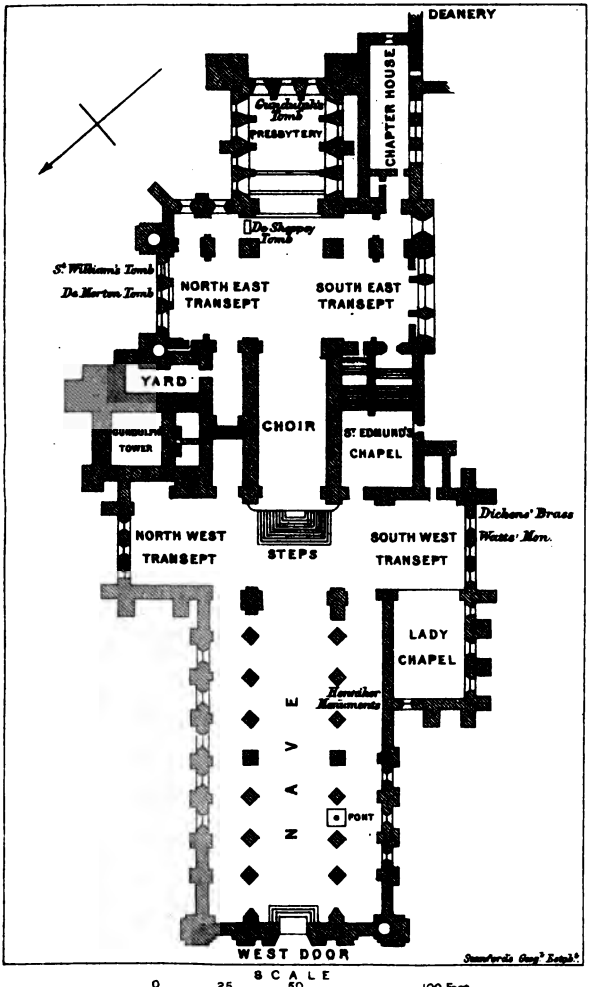
The arms are, "Argent, on a saltire, gules, two keys in saltire, or; on a chief of the second, the Pascal Lamb, bearing a banner, proper."

ROCHESTER.

ONE of the oldest cities in England, and one, also, which is marked by some of the most ancient and interesting relics of the past, Rochester lies on the high road between London and Canterbury, commanding the bridge which must have first been made here by the Romans over the lower Medway. They called the town Durobrivum. The Normans, seeing the importance of the place, built the castle, which, after centuries of neglect, has lately become the property of the municipality, and, with its grounds laid out as a garden, is an honour and an ornament to the city. It is situated on an angle formed by the river, which here coming from the south runs northward until it has passed the bridge, and then turns to the eastward. Rochester is mentioned by Beda, who says one Roffe first built here, but the addition of "chester" to his name, "Hroffeceaster," is enough to show that the site was already occupied and fortified by the Romans.

Ethelbert, King of Kent, probably built the city walls, which may still be traced in places, between Rochester and Chatham. He may have used Roman foundations. He certainly founded the church of St. Andrew, for secular canons, and in 604 a bishop was appointed. He was named Justus, and was one of the companions of Augustine. Justus became third Archbishop of Canterbury in 624, and was succeeded

PLAN OF ROCHESTER CATHEDRAL



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at Rochester by Romanus, and he by Paulinus. Then came Ithamar, the first English Bishop. Siward, Bishop at the Conquest, survived that event ten years. Gundulf, a monk of Bec in Normandy, was appointed in 1076, and to him we must attribute a part at least of both cathedral and castle as we now see them. The cathedral does not stand, as at Durham, beside the castle, looking down over the river and the valley, but in a hollow to the eastward. It is best approached from the High Street, where an old archway, the College Gate, marks the entrance to the Precincts, or Green Church Haw, as the open space is locally called. Other gates are nearer the church, and there are many relics of antiquity to be observed in a walk among the canons' houses, past the Deanery, and up Boley Hill, where a fine view is obtained. St. Nicholas' church stands on the north side of the cathedral, and part of it dates back to the fifteenth century; but the body of the church was built in 1624, and will remind the visitor of St. Katharine Cree, in London, as an example of seventeenth century Gothic. Such buildings are very obnoxious to the "restoring" architect, and are becoming more and more rare. An altar in the cathedral, dedicated to St. Nicholas, had belonged to the parishioners, but was the occasion of frequent quarrels and disputes with the monks; and by the interposition of Archbishop Chicheley, in 1421, the people were allowed to build a church for themselves.

Bishop Gundulf is said to have built Rochester Castle and Cathedral, as well as the Tower of London. But very little work that can positively be assigned to him now remains in the cathedral. We are indebted to Mr. St. John Hope, of the Society of Antiquaries, for a careful examination of the existing buildings; and his paper has been published in the *Archæologia* (xlix. p. 323). An authority on the rest of the church is one of the minor canons, Mr.

Livett. The secular canons, four in number, had so wasted or mismanaged their estates, that before Gundulf's appointment, the church and services were equally neglected. Gundulf recovered the alienated property, established a priory of twenty monks, pulled down the old and ruinous church, and with much pecuniary assistance from Archbishop Lanfranc, rebuilt it on a larger scale. The plan was peculiar, being strictly English, not Norman. There was a nave; aiseless transepts, 120 ft. long, but only 14 ft. wide; and an eastern arm of six bays, with aisles, four bays being raised on a crypt. The east end was square, and a small rectangular chapel projected from it. A campanile was on the north side, detached in the angle between the choir and north transept. A tower on the north side must have been built before the church, for what purpose is unknown. A portion of it is still standing. Part of the crypt also dates from Gundulf's time. The second Norman church was begun by Bishop Ernulf about 1120, and carried on by his successor until 1130, when it was consecrated. The present nave is of this period. A new choir was finished, in the then new pointed style, in 1227, the north transept about 1255, and the south transept a little later. The central tower was originally built by Bishop Haymo de Hythe (1319—1352), but was rebuilt by Cottingham, as a "restoration," in 1826. It goes far to mar every external view of the church. If the Dean and Chapter could be persuaded to let the venerable west front alone, and to spend their superfluity of money on re-restoring the tower, something might be gained; but, on the other hand, it is to be feared that their taste, or that of their present architectural advisers, might not rise to a higher level than Cottingham's. That this fear is justified we may see by what is being done on the west front, and by what has lately been done within.

The interior of the nave is Norman, except the two

most eastern bays at each side, which are pointed. The triforium is also Norman, and the Norman windows of the clearstorey have Perpendicular tracery. "The north transept," says Mr. Livett (*Brief Notes on Rochester Cathedral Church*, p. 9), "is a good example of late Early English. In the recess on the east side may be seen the only instance in the cathedral of the typical foliated cap of this style." The Lady Chapel is on the south side of the nave. The west window was renewed by Cottingham. It was filled with painted glass by the Royal Engineers in 1884. The curious Norman recesses under it have been filled with mosaic memorials in hopelessly discordant colours. The roof is of wood. The entire nave is seated, and a pulpit is on the north side. The screen used to be of plain masonry, with a large pointed doorway into the choir. The organ was over it, but was divided so as to allow of a view along the vaulting of the choir. Lately, the screen has been "beautified," as a monument to a deceased dignitary, and exhibits some very modern-looking statues, by no means improving the view. The choir is approached by a flight of stone steps. In the south choir aisle, or chapel of St. Edmund, is a similar flight admitting to the south choir transept. By its side is another flight leading downwards to the crypt, which should be visited. The two western bays are of Bishop Gundulf's time, the rest is Early English. "The eastern arm is divided into three alleys, running east and west, of five severies."

When we ascend to the choir level we are in the south choir transept. Opposite the door by which we enter is a beautifully carved archway, leading into what is now, we believe, a kind of musical library for the use of the organist and choristers. This doorway has been variously described as "Decorated" and as "Perpendicular." Its exact date is not known for certain, but from an artistic point of view, it is by

far the most beautiful and interesting object in Rochester Cathedral, rivalling in this respect the entrance to the Chapter-house at Southwell, the Lady Chapel at Ely, and the tomb of Edward II. at Gloucester. On the south side there is a graceful female figure, blindfolded, and bearing a cross and banner in her left hand, and two tables or tablets in her right. She stands on a bracket, which is supported by a somewhat grotesque head, with a downcast expression. On the other side is a bishop, of rather truculent aspect, bearing a cross and banner in his right hand, and a church model in his left. He is clothed in pontificals and has a mitre on his head; but as the head is Cottingham's, it is supposed that it should have been that of a female. He rests on a bracket carved with a monk's head, wearing a cheerful expression. In the arch above his head are two of the Evangelists, and over the female figure two more, each in an exquisite canopied niche. Above them are four small angels, two on each side, and at the apex of the arch is a nude, childlike figure, such as was used to represent the soul in stained glass and illuminated MSS. The large figures are sometimes explained to represent Judaism and Christianity; but perhaps it would be better to take them as signifying the Law and the Gospel. The whole composition has been cast, and is to be seen in museums of architecture, as at the Crystal Palace. To a lover of beautiful sculpture it will repay the trouble of a pilgrimage to Rochester to see the original. The Dean and Chapter might well spend some of their evidently too abundant funds on replacing Cottingham's door with one suitable to the beauty of the sculpture. They might also replace the Bishop's head by that of a woman.

In the choir, which is exquisitely vaulted, the stalls have no canopies, but a wall shuts out the side aisles as far as the choir transept. East of that point is a pulpit, with the brass eagle between, and a reredos

near the east wall. When the pulpit was removed from a place adjoining the north row of stalls, a curious painting, representing the Wheel of Fortune, was discovered behind it, and has been preserved. The wall above the stalls has been painted with a heraldic diaper, a part of which was discovered in its place; but we cannot believe that the mediæval painter would not have varied the diaper with pictures, perhaps like that of Fortune.

In the north choir transept was the shrine of St. William of Scotland. This personage was a baker at Perth, who undertook a pilgrimage to Jerusalem, and had got as far as Rochester in 1201 when, outside the walls, he was murdered by his servant. He was canonized in 1256, and his tomb brought some gain to the monks. It stands on the north-east side, and near it a slab marked with crosses shows where the reliquary was. There are many bishops buried in the eastern limb of the choir, and in the north transept, the principal memorial being the modern tomb of Bishop Walter Merton, died 1277. It is prettily arranged with two small windows behind it. Originally, an effigy made and enamelled at Limoges, in the style of that of William de Valence in Westminster Abbey, was on this tomb, but it was destroyed at the Reformation. Other monuments are to Bishop Shepey, died 1361, who is supposed to have made the doorway in the south-east transept; to Bishop Lowe, died 1461; Bishop Laurence and Bishop Glanville, both of the thirteenth century. There is a canopied effigy of Bishop Inglethorp, died 1291, and near it on the south side of the altar, a tomb traditionally assigned to Gundulf. There are some large but not very beautiful monuments to the Henniker family in the south aisle of the nave.

Mr. Walcott gives the following measurements—

	Length.	Breadth.	Height.
Nave	159 ft.	65 ft. 4 in.	55 ft.
Choir	110 ft. 6 in.	—	—
Lady Chapel	44	28 ft. 8 in.	—
West front	94	—	—
Tower	—	—	156
Main transept	122 ft. 3 in.	—	—
Choir transept	92	—	—
Gundulf's tower	24	24	95
Total length	310	—	—

Rochester Cathedral is not parochial, but has a license, and marriages are performed occasionally by banns. The Chapter includes a dean, the last prior having been appointed dean at the dissolution, and at first there were six prebendaries. There are now but five, one being the Archdeacon of Rochester, and another Oriel Professor of the Interpretation of Scripture at Oxford. There are twenty-four honorary canons, three minor canons, and a master of the choir school, also in orders.

There have been many eminent men among the Bishops, some of whom have already been named; but this see has usually been a kind of stepping-stone to some higher preferment. A part only of Kent at first constituted the diocese, which has been frequently altered. In 1845, the Kentish parishes were added to Canterbury, and the diocese of Rochester was extended over Essex and Hertfordshire. This arrangement has lately been abrogated, a new bishopric of St. Albans, for Essex and Herts, having been established, and now (1891) the see consists of the deaneries of Rochester, Cobham, Gravesend, and Woolwich, and all parishes situated in East and Mid Surrey. This brings the Bishop to London, or at least to Southwark, where St. Saviour's Church can be used for some cathedral purposes.

Among the eminent Bishops must be reckoned

John Fisher, deprived in 1535; made a cardinal 21st May, and beheaded 22nd June of that year. Spratt, died 1713; and Atterbury, exiled 1723.

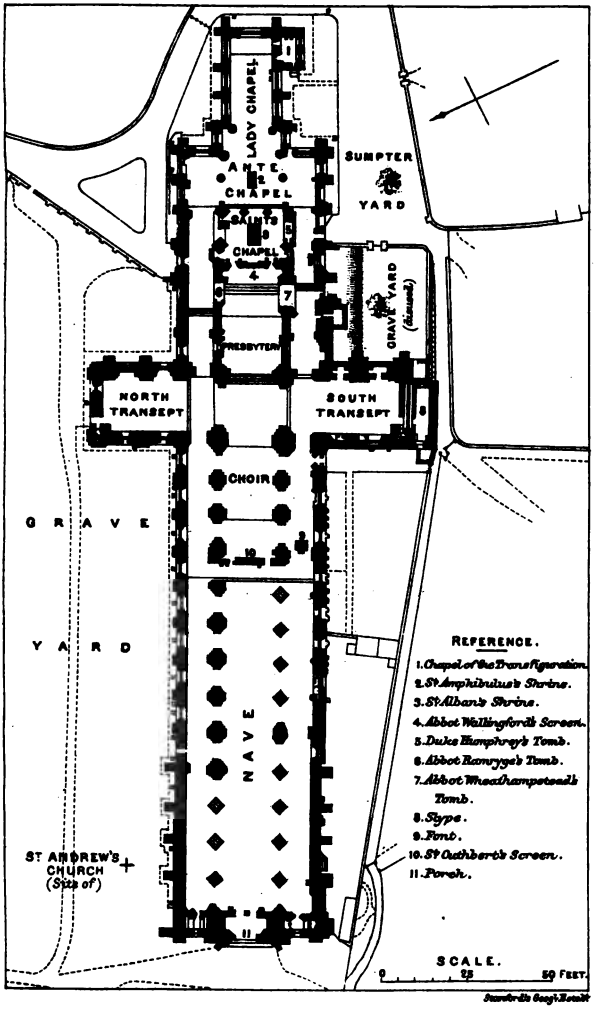
The arms are those of the abbey of St. Andrew, "Argent on a saltire, gules, an escallop shell, or." The Dean and Chapter substitute the letter R for the shell.

ST. ALBANS.

THE hideous alterations and innovations which have been carried out in the old Abbey Church, and are still in progress, are rapidly reducing what was once in many respects the most interesting of our cathedrals to the condition of an eyesore. It is impossible to imagine anything meaner than the new west front, or more unsatisfactory than the new south transept, with its false windows. For some inscrutable reason the whole building has been handed over to the tender mercies of a man who has more money than reverence, and who is intent on making everything new and commonplace, and on wiping away every trace of antiquity from walls which were once reckoned the oldest of their kind in England. The indignation with which his work has been received by the people of the city is shared by all Englishmen who remember St. Albans as it was twenty years ago, and who remember also the remonstrances which even the mild "restorations" of Sir Gilbert Scott called forth. A writer in the *Builder* (7th March, 1891) says that the south transept, as now existing, is "an architectural monstrosity." It used to be the most charming feature of the whole church.

Like several other churches, the size and central position of St. Albans recommended it as the seat of the new bishopric established for Essex and Herts in

ST ALBAN'S CATHEDRAL.



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1877, when the Bishop of Rochester, Dr. Thomas Legh Claughton, was translated to it.

The church used usually to be approached by the visitor from the east end, by a passage leading out of Holywell Hill. Here the venerable appearance of the Lady Chapel first struck him, although much of its beauty was concealed by a garden wall on his right hand. Passing on he came to a picturesque, unglazed window, filled up with bricks in a kind of lattice-work. Under it was the entrance to a pathway which led across the east end of the church, emerging northward through a gateway in the town. The Lady Chapel was a school, handsomely panelled. In a recess in the panelling were found, in 1857, some books and fragments of books printed by Caxton. They are now in the British Museum. The west front of the nave, which is the longest in England, was of very rough masonry, and may have been screened by some of the domestic buildings of the abbey. The central tower was strengthened by Scott, and replastered, by which much of its picturesque character was lost; but the brick-work of the eastern parts of the church was of a most archaic type, and in the transepts and tower the Norman windows pointed to a very early date. The domestic buildings and cloisters were on the south side, and a door which must have led to them was in the south transept. All the domestic buildings have long disappeared except a gatehouse, at right angles to the church, a few yards only from the west end. This was used for a town gaol, and to it the school formerly held in the Lady Chapel has been removed. It opens upon Romeland (roomy land), where, in front of the church, George Tankerville was burnt during the Marian persecution.

Within, the church presented the same appearance of extreme antiquity. After the dissolution of the monastery, the parish church of St. Andrew, which stood on the north side, was pulled down, and the

abbey church became parochial. The domestic buildings were finally destroyed in 1722. As for the church, one Master Stump, a rich clothier of the town, bought it for £400, and presented it to his fellow-parishioners of St. Andrews. The advowson, until recent times, was in the hands of the corporation; but the late venerable vicar, Dr. Nicholson, having bought it, bequeathed it to the see of Rochester. It is now in the gift of the Bishop of St. Albans. The west end with a great Perpendicular window looked in on an empty nave, as large as the nave of an ordinary cathedral. Under the window was an inscription recording the sitting of the law courts in this part of the church during two outbreaks of the plague in London, in the reigns of Henry VIII. and Elizabeth. There was a curious contrast between the heavy Norman of the eastern half of the north side, and the early English of the south and of the five western bays of the north. At the tenth bay is St. Cuthbert's screen, a rood-loft, which almost terminates the view in this direction. In the Norman north aisle were chantries and chapels, and some of the wall painting remained on the thick round pieces. The roof was flat. Various monuments existed here, and some of them are described below. There was in one place a wreath to commemorate a bride, who had died on her wedding-day; and other quaint memorials, including many interesting hatchments, were hung in this part of the church.

The western doorway was a ruin, but showed some exquisite work, having been built by Abbot John de Cella at the end of the twelfth and beginning of the thirteenth centuries. Trumpington, his successor, built five bays of the nave on the south side and four on the north. The next five bays on the south side fell in 1323, and were rebuilt by Eversdon, abbot from 1308 to 1326. There was enough difference between the earlier and later work to guide the visitor in judging of the dates. The rood-screen, already men-

tioned, was Decorated work, and still showed some ancient fragments of carving.

Passing into the choir, which extends from this screen to the second bay eastward of the tower crossing, a fine and most picturesque view presented itself. The oak pews were solid and dark, and a great pulpit and sounding-board added to the sombre effect of the vast Norman arches and pillars, and contrasted well with the delicate carving of the abbots' chantries, and with what was left of the altar screen, or reredos. Fortunately several views of the church by eminent water-colour painters exist as memorials of what the church was like up to about 1860, when the tinkering which has been going on ever since was begun. The screen is often called the Wallingford screen, from the abbot who completed it, but it was probably designed by Wheathampstead, whose arms are on it. By one of the side aisles we entered the transepts, which presented features of the greatest antiquity. The Roman brick, as some account it, from the ruins of Verulam, the curious balusters as pillars in the triforium, and the elaborate heraldic roof, were enough to imprint the view on the mind of any visitor. In the south wall was a door with old hinges which originally led into the abbot's lodgings, and communicated with the cloisters, which, as usual in a Benedictine abbey, were on the south side. In a "lean-to" here were stored fragments of old carving and other objects. The roof was described by Mr. Waller in *Archæologia*, vol. li. p. 427. It was painted with the arms of saints and kings, and mottoes, a splendid series dating from the reign of Henry VI. In a footnote Mr. Waller says, "The numerous escutcheons of arms on the ceilings of the transepts have now been entirely destroyed during Lord Grimthorpe's so-called restoration."

Eastward of the transept was the chapel of St. Alban. The shrine had gradually been recovered,

piece by piece, in fragments, built into walls and windows, and was put together by Mr. Chapple, clerk of the works under Sir Gilbert Scott. At one end was a relief showing the martyrdom of the saint. Over against it, on the north side, was a curious wooden structure, made partly as a store for relics, and partly as a place whence guardian monks could watch the shrine. Another shrine, that of St. Amphibalus, also existed, and parts of it have been found. On the south side was the great tomb of Humphrey, Duke of Gloucester, who died at Bury St. Edmunds in 1446. In a vault underneath, which was carelessly left open, was the leaden coffin of the Duke, from which many of his bones had been purloined. Painted on the wall at the foot was a representation of the Crucifixion. A "grill" in the back or south side of the monuments opened on the side aisle. East of the chapel of St. Alban was the passage already mentioned, and beyond it the Lady Chapel. The interior, when it was perfect with figures, and sculptured and painted niches, must have been very gorgeous. The roof was vaulted in wood.

The monuments, although with the exception of that to Duke Humphrey they did not commemorate any personages more eminent than the abbots, were remarkably beautiful and interesting. Abbot Ramryge (died 1521) had his chantry on the north side of the choir. It is a marvel of delicate carving. Rams were supporters of the arms, each bearing on his collar the syllable "ryge," to form a rebus of the abbot's name. The ornamental carvings bore the closest examination, and had been but little injured. On the south side of the altar was the chantry of Abbot Wheathampstead, died 1464. It was of plainer but of exquisite design, and the carvings, especially those showing the abbot's device (wheat ears), were remarkable for delicate beauty. The

motto, *Valles Habundabunt*, was visible in several places in the beautiful form of old English known as ribbon letters. Within the chantry is the brass of Abbot de la Mare, died 1396. It is in many respects the finest work of its kind in England. Several brass figures were on the pavement, and the marks of others. There was a knight in armour. A figure of a priest held up a heart, with a text from the fifty-first Psalm. Several priests figured on incised stones. The large brass of an abbot, believed to be Moote, died 1401, was lost from one stone, but the inscription remained, and may be thus turned into English verse—

One here is laid, who dying paid,
In death the debt of sin;
His name not here may yet appear,
The Book of Life within.

On another, a monk knelt at the foot of a crucifix, and had a verse from the Sarum Breviary, which still remained—

Salva Redemptor plasma Tuum nobile,
Signatum Sancto vultus Tui lumine,
Nec lacerari sinas fraude dæmonum
Propter quos mortis exsolvisti pretium.

Which may be rendered—

Save, Lord, the work Thy hands have wrought,
The face illumined by Thy smiles,
Nor suffer those Thy blood has bought
To perish through the Devil's wiles.

Many other monuments were worth observing, and were still in their places when I wrote an account of the church in the *Guardian* in 1871. Perhaps the most remarkable was inscribed—"Here lies John Jones, a Welshman, master of the school of St. Albans, a most learned man, who, when this church was repaired in 1684 at the public expense, carved

for himself also a monument, for that he wrote 'The Fane of St. Alban,' a poem in heroic verse, which will last longer than this slab, than even this building, or the very age itself. He died in the year 1686." Another is often quoted. "In memory of Thomas Sheppard, died Feb. y^e^ 15th. 1766. Aged XXX years.

> Great was my Grief, I could not Rest,
> God called me home, He thought it best;
> Unhappy marriage was my fate:
> I did repent when it was too late."

Royalists were imprisoned in the church during the Great Rebellion: on a wall of the sacrarium is cut, "Hugh Lewis souldier in his Ma^ics^ army taken prisoner at Ravensfield, Northamptonshire, June 1645."

The Abbots of St. Albans were Peers of Parliament. Their contests with the people of the town are like those at Bury or at Norwich. But the number of historical events, from the founding of the Abbey by Offa, about 739, to the marriage of Henry VIII. and Anne Boleyn, which is said to have taken place at the *Peahen* Inn, near the Abbey, in 1533, is so great that it is better in this place to omit all reference to them. In 1538, Sir William Petre and Thomas Leigh visited St. Albans by Cromwell's order. The Abbot was persuaded or terrified into surrendering peaceably. He even purchased the domestic buildings, and gave them up later on to Queen Mary. But the abbey was never re-founded, and Richard of Stevenache, otherwise Boreman, remained the last abbot.

It is necessary to say something of the recent Vandalisms to which this venerable edifice has been subjected. When Lord Grimthorpe undertook the "restoration" of the old building, it was never suspected by those who so rashly surrendered it to him,

that he meant so far as he could to destroy it. Against the wishes of every man of taste in England, and still more strongly against the wishes of the people of St. Albans, whose forefathers had kept the old church as nearly intact during three centuries as their means would allow, he has proceeded to carry out the alterations and destructions here enumerated. It will have been observed that in speaking of the church I have used a past tense, many of the objects of interest mentioned having already been destroyed, and others doomed; and as I have no means of knowing how far Lord Grimthorpe will be allowed to go, I have had to describe the place as it was before he touched it.

The whole west end has been rebuilt: the remains of John de Cella's beautiful porch being absolutely swept away. In its place are three arched doorways, with the shallow recesses and coarse mouldings characteristic of modern Gothic. Over the middle arch is a window of an anomalous style, and above that again five small lancet-shaped openings in a gable. Over the side doors is a screen in two storeys of meaningless arcades ending in turrets and little spires, of a singularly ill-proportioned design, and in a style which escapes the system of nomenclature invented by the admirers of the revived Gothic. Within, the nave has been gutted as far as possible of every ancient feature, and, as a place of worship for the parochial congregation, has been filled with common deal seats. In the choir all the old oak fittings, and the pulpit, and even the floor with its gravestones have been cleared out. There is a massive new stone pulpit of heavy design, "the gift of the Freemasons of England," at the north-east corner of the tower. It is described as "of the Decorated order," and is by Mr. J. O. Scott. The flooring is of dark greenish-brown tiles, very shiny and disagreeable to the eye, as well as dangerous to

the feet. The north aisle has been practically rebuilt in what is now known as the "Early English" style, with stone groining, a Decorated window and a doorway partly built of fragments found in other parts of the church. Here, a curious fresco has so far escaped the destroyer, and represents the "Incredulity of St. Thomas." The great reredos, like the pulpit, is not the work of Lord Grimthorpe, but of Mr. H. H. Gibbs, and is a fairly faithful attempt to restore the carving, niches, and figures of the old screen. The wooden roof here and further east has been much injured and in part destroyed by Lord Grimthorpe. The north and south transepts have, however, suffered the most. In the north transept two windows and a door have been opened, the brickwork has been repointed and in parts renewed, and a hideous gallery, with an iron railing painted blue, has been erected. The south transept has been rebuilt in the same style as the north aisle. The end, viewed from the outside, shows us, instead of the ancient brickwork, rich with the colouring acquired in rain, wind and sun for a thousand years, a modern façade flanked by stiff square turrets, with round-headed windows. The quaint old circular turrets with Norman windows have been destroyed. A tall gable of stone is between them, and contains five lancet windows, with the coarse shallow mouldings in vogue now. The same windows seen from within are not graduated as they seem to be without, but are lower, and all of the same height. The whole of this part of the church is, in short, a sham, and an ugly one, and must be pulled down and re-restored as soon as Lord Grimthorpe has been forced to relinquish his hateful task. We must not neglect to mention his "restoration" of the nave roof, carried out in the same stiff hard style as the rest of the work, and marring every view of the cathedral. At my last visit workmen were engaged in pulling down the south choir aisle. Eastward of

the transepts things have been better managed. The restored shrine of St. Alban, the partly-restored shrine of St. Amphibalus, and the gorgeous new Lady Chapel, have been undertaken at the expense of the ladies of Hertfordshire. Some few ancient carvings remained, and have been worked up. The groining, the windows, and the pavement are completely new. The garden wall which partly hid the chapel has been pulled down, and though we must regret the destruction of a number of old features, and especially of the look of antiquity itself, it is impossible not to allow that this part of the church has been treated in a very different spirit from that which has actuated Lord Grimthorpe further west.

The legend of St. Alban is as apocryphal as it is possible to imagine anything. He was said to have been martyred in the fourth century, when, according to the St. Albans Chronicle in MS. at Lambeth, "was gret persecution of Christen pepell by the tyrant Diocletian." Amphibalus, by whom he had been converted, was put to death at Redbourne, not far off, and his relics were brought here in the reign of Henry II. Those of St. Alban himself were discovered by Offa, king of Mercia, about 739. The martyr was mentioned by both Beda and Gildas. Offa gave the church and its precious relics to Benedictine monks, who termed St. Alban "the proto-martyr of *England*." Ælfric, the seventh abbot, was distinguished among those before the Conquest, some of his writings being still extant, and being of what would now be termed a strictly "Protestant" character. Paul of Caen was the first Norman abbot.

The new bishopric is supported by three archdeacons and twenty-four honorary canons, but no dean, or residentiary, or minor canons have been appointed. The church is parochial, and the register goes back to 1558.

The dimensions which follow are taken from Mr.

Mason's Guide, to which they were contributed by Mr. John Harris—Length from east to west, 549 ft. 6 in. The aisles are 276 ft. long and 65 ft. broad. The tower is 40 ft. square and 144 ft. high. The transepts are 189 ft. long; the choir 175 ft. by 65 ft. Winchester Cathedral, the next in length to St. Albans, is 545 ft. long; Ely, 517 ft.; and Canterbury, 514 ft.

The arms assigned to the see are those of the old abbey with an addition. They are, "Azure, a saltire, or, over all a sword in pale, proper, point upwards, pommel and hilt of the second; in chief, a celestial crown of the last."

ST. ASAPH.

VISITORS to North Wales seldom go out of their way to visit the cathedral of St. Asaph; but it can easily be descried a few miles from the London and Holyhead line, standing conspicuously without, apparently, any town about it, in the beautiful vale of Clwyd, not very far from the picturesque ruins of the old castle of Rhuddlan. The Welsh call it by its old name, Llan-Ailwy, "the Church on the second river," Conway, properly "Cynwy," being "the first river." The old cathedral was rebuilt, after lying in ruins, by Bishop Anian II. in 1282, and again in 1490 by Bishop Redman, and again in 1680 and 1783. The present church is cruciform in plan, and was built by Sir Gilbert Scott in 1868 and the following years under the name of "restoration." It will be easily understood that there is little or nothing of interest left, either from the historical or the picturesque point of view.

There is a nave of three aisles and five bays, with a western window of somewhat unusual pattern, but by whom designed does not appear. It is wide, of six lights, with three arches in the tracery above. The glass is very disfiguring, and should be removed. The same may be said of all the stained glass in the little church. There is no triforium. The low clearstorey has small, square-headed lights. The choir was

in the kind of Perpendicular we might expect as having been designed by J. Turner, in 1783. It is unworthy of Sir G. Scott, who was not allowed to pull it completely down, but he changed its character, and it has now a faint resemblance to Early English work. The north transept is occupied by vestries: the south forms a Chapter-room. The roof throughout is wooden. The stalls are in part relics of ancient work, but are chiefly of the Scott period. The tower rises one storey above the roof of the crossing, with four very simple Perpendicular windows. The monuments are more interesting than might be expected. There is an altar-tomb, with effigy, of Bishop David Owen, died 1513. The bishop's throne forms the memorial of the saintly Bishop Beveridge, died 1708. There are several other memorials of bishops and deans, one a statue. There are tablets to the Brownes of Bronwylfa, one of whom was Mrs. Hemans, the poet. She died in Dublin in 1835. Outside the western door is the most interesting of the monuments, that of Isaac Barrow, who died bishop, in 1680. The inscription, long removed, had these words: "O ye who pass by into the House of the Lord, the house of prayer, pray for your fellow-servant that he may find mercy in the day of the Lord." It is to the last degree unlikely that this represents Barrow's own views.

The dimensions of the cathedral show that it is exceeded by many if not most parish churches. The nave is 118 feet long, 68 feet wide, and 60 feet high. The choir is 60 feet long, 32 feet wide, and 40 feet high. The tower is 93 feet high. The whole length of the church, 179 feet.

The church, unlike other Welsh cathedrals, is not parochial. The parish church, also dedicated to St. Asaph, is close by, and is also "restored" out of knowledge. There is a dean of the cathedral, with a canon and three archdeacons, who hold prebendal stalls.

There are besides what are called "cursal canons," that is, canons who take it in turn, by course, to reside in a house near the cathedral church; it may, in fact, be reckoned of the old foundation.

Among eminent bishops, not mentioned above, were Lloyd, one of the "Seven Bishops," tried and acquitted under James II., and translated to Lichfield in 1692; Tanner, died 1735, the historian of the monasteries, and Bagot, translated from Norwich, died 1802, who rebuilt the palace.

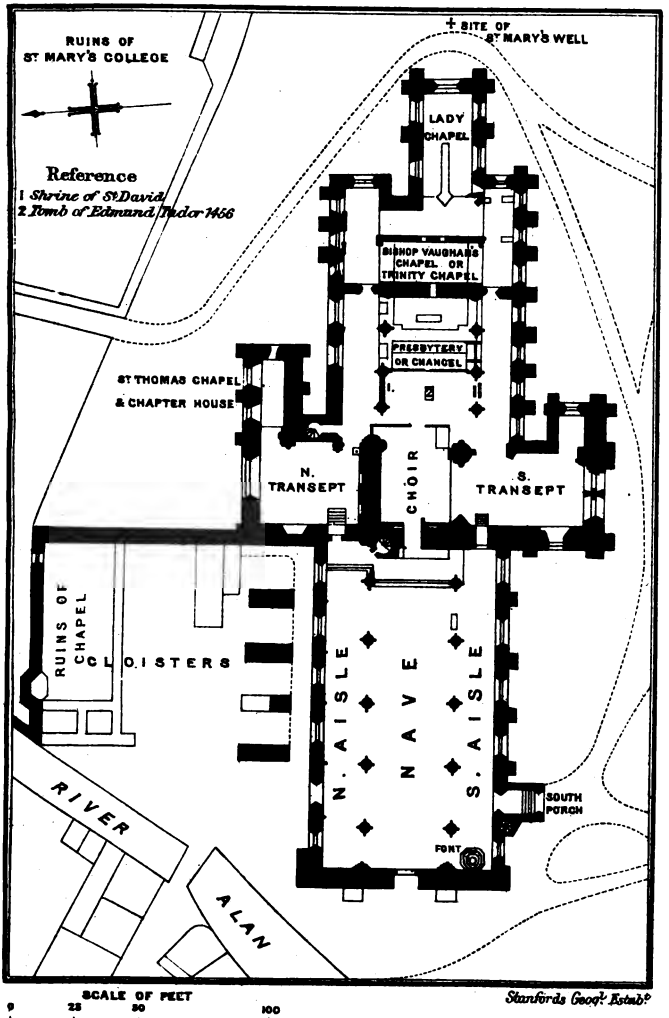
The arms are, "Sable, two keys in saltire, argent."

ST. DAVID'S.

A FEW years ago the pilgrim to the distant and desolate shrine of St. David found, at the end of his journey, very little more than a venerable ruin, in which however the daily services were duly performed. I visited it in 1864, if I remember aright, and while the service was being chanted in the choir, some pigeons were flying about, having entered through a hole in the roof, and evidently having a nest somewhere in the sanctuary. Repair, if not "restoration," was absolutely necessary, or the whole church would become a heap of stones. The sea is close by, the church being situated in a valley, beside the river Alan, with the picturesque remains of the episcopal palace very near. There are few or no trees, and dark rocks, seldom rising even into picturesqueness, bound the view on three sides. The "city" is a mere village, and the nearest town of any size, Haverfordwest, is sixteen miles off. No wonder that it used to be said that two pilgrimages to St. David's equalled one to Rome.

The cathedral is dedicated to St. Andrew and St. David, and was built in the tenth century by Sampson, Archbishop of Menevia. After 1176 it was rebuilt by Bishop Peter Lee, or de Leia. The church now consists of a central tower, a nave of six bays with aisles, a south porch of two storeys, a transept, each

St DAVIDS CATHEDRAL.



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wing of two bays, with an eastern aisle to the south transept, and the chapel of St. Thomas, with the old Chapter-house as an upper storey; a choir of three bays, one being under the tower, with aisles, a chancel or presbytery of two bays, with aisles, known as Trinity Chapel, and a Lady Chapel of two bays beyond. The remains of cloisters are on the north side. In 1864 the chapels and choir aisles were roofless. Sir Gilbert Scott had been consulted, and made a report two years before, but little was done. As funds were obtained, repairs were executed, but Scott was not content with repairs. He describes (*Recollections*, p. 313) how he pulled down whole walls because old materials had been built up in them, how the Perpendicular east window was of inferior stone, and how he rebuilt it in lancets, of which he had found remains; the tower he practically rebuilt, and raised the roof a storey to get more light. Finally, the west front was rebuilt, as a memorial to Bishop Thirlwall. There is but little left to connect the church into which the pigeons flew in 1864, with the wholly modern structure which Scott was allowed to set in its place. No doubt it may be urged that the place was almost in ruins.

The interior of the nave is very peculiar and striking. The heavy Norman arches support an equally heavy roof of carved oak, put up by Owen Pole, treasurer, in 1508, and full of renascence features. The tower arches are late Norman, and a beautiful Decorated rood screen admits to the choir. The throne dates from the fifteenth century. The roof of all this part was restored by Scott, who, however, did not replace the old roof by a higher one, such as had existed before. The clearstorey, like the new east end, is of lancets. A late Decorated screen bounds the choir at the east end, an almost unique feature. The presbytery was originally built in 1220. The Lady Chapel retains its old sedilia. The north transept is Early English, the south, Late Norman. They are

partitioned into St. Andrew's Chapel on the north, and St. David's on the south. The windows are Perpendicular, and wholly modern.

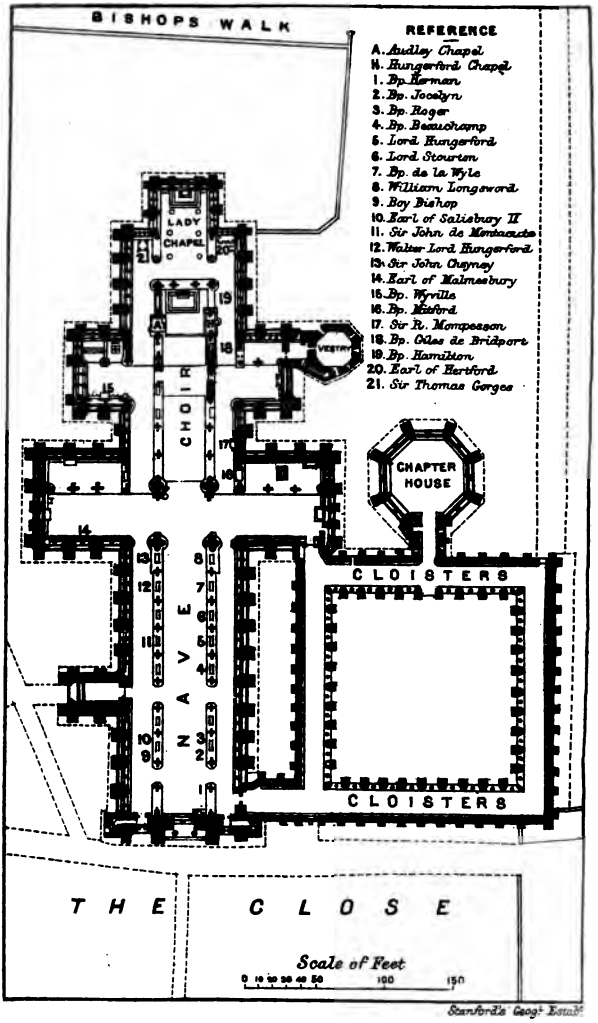
The glass and mosaics recently inserted are not ornamental. Much of the old pavement has been preserved. The Chapter-house is the former chapel of St. Thomas of Canterbury, and the Library is above it. In the presbytery is the shrine of St. David, in a bay of the north side. Near it, in the centre of the presbytery, is the tomb of Edmund Tudor, Earl of Richmond, died 1456, father of Henry VII. The tomb, which has been greatly beautified, was brought from Caermarthen at the Reformation. Other monuments are to several princes of South Wales; Bishop de Leia, died 1192; Lloyd, a seventeenth-century effigy; an armed knight, unknown, of the fourteenth century; and a priest, in a recess, under a canopy, generally called the monument of Gerald Barry, the historian, *Giraldus Cambrensis.*

The cathedral is a parish church. There is a dean, four residentiary canons, one of whom is chancellor and one treasurer, four archdeacons, and twelve prebendaries. There are also five vicars-choral, three of them in holy orders, who form a corporation as at St. Paul's, etc.

The more eminent bishops, most of whom were translated to higher office, have been, Lyndwood, an eminent lawyer; Chichele, afterward Archbishop of Canterbury; Laud, also archbishop; Ferrar, the martyr; Horsley Stuart, afterwards primate of Ireland; and Thirlwall, the historian. The bishops used to sign with a contraction of "Menevia," or "Menevensis," but the practice was given up in the last century.

The arms are, "Sable, on a cross, or, five cinquefoils, of the first."

SALISBURY CATHEDRAL



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SALISBURY.

SALISBURY Cathedral, from the point of view of the architectural artist, is the most beautiful and the most perfect in England. The visitor who sees it first on a bright day, can never forget the impression it has made on his mind. Unlike the architects of the so-called "Great Gothic Revival," the builders of Salisbury put their trust in proportion. Incidentally they made their details as elaborate and perfect as possible; but they were subordinated to the general effect, and when, during the frightful ravages of the "restorers," let loose upon the church in the past and present centuries, many of the best and most precious of these details and ornaments perished or were renewed, the main building survives, raising its exquisitely graceful spire into the blue sky, its thousand pinnacles all pointing upward and gleaming white against the deep green of the old trees and the emerald turf of the surrounding close. England can show no fairer sight. "How long," asked an American visitor, "does it take to grow such turf?" "Oh! not long," was the reply; "only a couple of centuries." One feels at Salisbury that whether the answer was given there or at Oxford, of no place could it be more true. Though, when we look near enough, we can see that fresh and white as is the general effect, the masonry of Salisbury is of great antiquity, except, of course,

where it has been restored; and antiquity adds another charm, for Salisbury was the first complete cathedral built after the Romanesque tradition had died out, as St. Paul's is the first built after it had been revived. In other cathedrals there are portions and fragments of the same style, and they are always the most beautiful features of the whole building. We can recall the western porch at Ely, and the angel choir at Lincoln, and the Chapter-house at Southwell; but here, at Salisbury, we have the whole vast cathedral, all in the same supreme style, every part fitting into its place, and adding its contribution to the general effect, never in contrast, but always in harmony, until the effect is attained. What that is may be read in countless books of travel or criticism. Salisbury Cathedral, like the Parthenon and all the other —there are not many—buildings which tempt one to call them poems in stone—produces a different feeling in the minds of all who see it. I am not going to add another to the descriptions of the view. On the contrary, I am going about the prosaic task of trying to find out to what circumstances its beauty is due, and why the name of Richard Poore is honoured among lovers of good architecture with that of Christopher Wren, no other Englishman being worthy to make a third. The chief points to be noted about Salisbury are these. The effect does not in any way depend upon ornamental details. This may be proved by two examples taken from the building. The west front was greatly injured at different times, its carving broken, and its figures defaced. The carving has been copied and "restored," and new figures have replaced the old. The front is now neat and spick and span, but the general effect is in no wise improved, but rather deteriorated, by having its antiquity destroyed. It is the same with the chromatic decoration of the interior, and with the "improvement" of the Chapter-house. The painting on the roof tends to lower it;

the gaudy, shiny aspect of the Chapter-house goes far to spoil, if it could spoil, the exquisite design and subtle proportions.

Another point to be noticed is this: Salisbury does not owe its beauty to size, nor yet altogether to the style in which it is built. This is easily proved. The great French cathedral of Amiens exceeds Salisbury in all its dimensions, and was built, allowing for the difference between France and England, in the self-same style. Both are examples of First Pointed, and Amiens is, according to Fergusson, at least twice as large in its cubic contents. "The French church covers 71,000 sq. ft., the English only 55,000. The vault of the first is 152 ft. in height, the latter only 85." There is still a more remarkable difference between the central spires of the two churches. That of Amiens rises to a height of 422 ft.; that of Salisbury, the tallest in England, only to 404. Yet the great height of the roof at Amiens robs its spire of any preponderance it might otherwise boast, and leaves the comparatively small steeple of Salisbury a feature of grandeur and beauty only approached by the still lower dome of St. Paul's, which rises at its highest part, the cross, to 365 feet above the ground level.

It will be seen, therefore, that Salisbury owes its effect to something beyond ornament or size. The extraordinary order and regularity of the masonry may have something to say to it, although the stones, as compared with what may be seen in Egypt, and elsewhere, are not very large. But you can trace the same course all round the church, and the same stone, oolite from the quarry at Chilmark, has been used throughout. This communicates a certain look of stability to the structure, which is, in itself, more pleasing to the eye than any amount of ornament out of place, or intended, as in modern Gothic, to divert the eye from the poverty of the materials or the absence of proportion. The proportions of Salisbury, like those of

St. Paul's, or the Parthenon, are calculated to give the building its full measure of beauty, without anything extraneous. Here are some of the points as noticed by Garbett (*Principles of Design in Architecture*, p. 213, etc.). The eastern minor transept has been called a "useless excrescence," but it certainly, by the principles of contrast and multitude, adds to the apparent extent, and conduces to variety and beauty of outline. It has a similar effect within: "the builders of Salisbury seem to have aimed at combining the separate excellences of all other models; and notwithstanding the fine open view of the principal transept, producing by its lateral views the same effect as in those choirs which are central." Mr. Garbett further observes, "This remarkable building combines in its varied plan every kind of cross, the whole clearstorey east of the tower forming even a Greek cross of perfect symmetry." He also remarks when comparing this church with that of Amiens, that one writer, whom he mentions, was so deceived, as to think—of course, from memory—that Salisbury was the largest of the two; and he adds, "whether in walking round its exterior, where (from the skilfully-rounded outline) angle after angle, and front after front, discloses itself, or in wandering through the many avenues and colonnades of its interior, one can hardly be brought to believe that it covers no more ground than the one colossal room at Amiens, and has hardly half its internal capacity." One other point may be taken in closing these preliminary remarks. Amiens is built on such a scale that to admire it properly a man should be twelve, instead of six feet high; Salisbury being so proportioned to human stature that a man can admire its vastness when he measures it by himself. Fergusson makes a singular mistake when he says that in comparing Amiens and Salisbury we have constantly to think what Salisbury "would be if at least twice as large as it is," forgetting

that a wholly different unit of measurement would come in, and the effect would be as different as in buildings which imitate the Parthenon on a double scale, or as in one or two attempts which contemporary architects have made to use the plan of St. Stephen's, Walbrook, with other dimensions.

That Salisbury should have this unity of age and design is owing to a curious fact in the history of the place. The "bishop's stool" had been upon the bleak, chalk down which borders Salisbury Plain. The place was really a castle, whose fortifications are still visible; the cathedral within the walls must have been Norman in design, to judge in dry seasons from the marks still visible among the grassy mounds, and from fragments of carved stone built into the wall or the cross. Mr. Walcott gives its dimensions as follows: "A nave 150 ft. by 72 ft., a transept 150 ft. by 60 ft., and a choir 60 ft. in length, in all 270 ft." The situation was in every way inconvenient, having been chosen for security not comfort. After the king took the fort and filled it with his own soldiers, a governor superseding the bishop, the position of the ecclesiastics became unendurable. The inhabitants in times of comparative peace and security migrated to the rich pastures by the Avon and the Bourne below, while cold winds in winter, and a scarcity of water in summer, finally determined Bishop Poore and his canons, for Sarum was a church of the old foundation, to seek a better country. The old legend says that the site of the new cathedral was determined by the fall of an arrow in Merrifield (or more likely Mirifield), shot by a stalwart archer from the ramparts. The church was raised in a green vale, surrounded by the downs. Pepys, in describing his journey from Hungerford, says, "So all over the Plain by the sight of the steeple, the Plain, high and low; to Salisbury by night."

"Of the cathedral," Pepys remarks that it is "most admirable; as big, I think, and handsomer than

Westminster, and a most large close about it." Pepys' comparison of Westminster and Salisbury is a very just one; both were built in the then new First Pointed style, but there is no doubt about the superiority of Salisbury in either design or completeness.

In the close, which occupies an extent of half a square mile, there are three gates, the South or Harnham, the East or St. Anne's, and the North or Close Gate, built about 1327. The ground-plan of the church embraces a nave of ten bays, with aisles; a northern porch; a main and a choir transept of four and three bays each; to the east a choir and presbytery, each of three bays, and the so-called Lady Chapel, all having aisles. The cloister is on the south side, and to eastwards of the cloister is the Chapter-house. An octangular canon's vestry and muniment-room is to the south of the south-east transept. The pyramidal disposition of the leading lines is very observable from certain points of view. It is the only ancient cathedral in England begun and finished on a uniform plan and in one style. The foundations were laid, under Bishop Poore, on the Feast of St. Vitalis (April 28), 1220, and it was built by Elias of Dereham, clerk of the works, and by Nicholas of Portland, and Richard of Farleigh, his successors, the last-named completing the spire in 1375. The Beauchamp and Hungerford Chapels, both subsequently removed, were built in the Lady Chapel in the fifteenth century. Bishop Audley's Chantry in the choir was built in 1502. In the close, near the north aisle of the nave, as at Chichester, was the Clochard or Campanile. There are several points of resemblance, of which this is one, between Chichester and Salisbury. This bell tower was taken down in "cold blood" as we may say, or by way of "restoration," in 1799. About the same time Wyatt made many structural and other alterations, which

are detailed with undisguised approbation by contemporary writers. Dodsworth gives particulars received from Wyatt himself. They are in form and language, and, I may add, conceit, so like what the "restorer" of to-day uses of a building which he has done his best to ruin, and are besides so interesting, historically, that I am tempted to quote some sentences. Wyatt was first let loose on Salisbury about 1789. He went to work without a doubt or a scruple. The Hungerford and Beauchamp Chapels were "defects." He "expressed his astonishment at the temerity of their builders. They were destroyed, though the consent of their owners had to be obtained first. Their fragments were used in the alterations, some in the organ screen, some in the choir. The walls and buttresses of the Lady Chapel were restored, the windows brought to their proper level, the seats which disfigured it removed, and the pavement was raised a few inches to give an ascent from the choir." The phrase "proper level" is good. Then came almost the worst of Wyatt's "restorations." It was found "necessary" to remove several monuments. New sites were prepared—the result being what we now see in the nave, where the mixture of the fragments of one monument with the ruins of another of a different period has not even the merit of being picturesque. The tomb ascribed traditionally to Bishop Poore and nine others were destroyed, portions being neatly arranged as in a kind of museum, "along the plinth between the series of pillars on each side of the nave." Two small porches, one at the north end of the great transept, and the other on the south side, near the Lady Chapel, "were considered as neither adding to the beauty, or to the convenience of the building. They were accordingly taken down." The "accordingly" is another happy expression. We might be reading a report of Sir G. Scott, or Mr. Pearson, or Mr. Butterfield. Yet this was written

close on a hundred years ago. A very interesting series of paintings, representing the months or the Zodiac, were on some of the eastern bays of vaulting. They were highly admired, we are told, by those who "regard the mere antiquity of an object as a sufficient title to admiration." These are precisely the words used lately by an architect about the north transept of Westminster Abbey. Wyatt promptly wiped off the traces of these decorations, and "judiciously coloured the arches and ribs of the choir like the original stone. As the Campanile intercepted the most striking view of the structure it was taken down." We shall see presently how closely Scott followed Wyatt in what he did, and how precisely similar was his reasoning—excuse or apology he, no more than Wyatt, ever deemed necessary.

When we enter by the west door the first view is hardly so striking as the first view of the exterior. A closer examination and a comparison with other cathedrals shows how far Salisbury is in advance of everything else of the kind. The exquisite lightness and delicate proportions of the steeple are equally apparent in the nave and its aisles, the slender columns, the pointed arches, the light triforium, the lancets of the clearstorey, and the soaring vault. The same "order" as the classical architect would say, is practically carried round the church. As we advance eastward, and reach the crossing of the transepts, we observe the curious four centred buttressing arches erected by Bishop Wayte, 1415, to increase the supports of the tower. Similar precautions are seen in Canterbury, Hereford, and Wells Cathedrals. Under the tower is a brass plate in the pavement which was placed here in 1737, and marks the fact that the spire inclines 22½ inches to the south-west. This inclination, which is perfectly visible on the outside, was first calculated by Sir Christopher Wren, who put iron "bandages" round the masonry, and

made other repairs. No increase of the deflection has been observed since his time, although the spire was struck by lightning in 1741. The choir screen is by Skidmore. The organ is divided. The reredos is by Scott. Some ancient glass may be seen in the triplet windows at the ends of the transepts. The altar stood to the eastward of the second or choir transept, and some parts of the old stalls are still to be seen, but almost everything in this part of the church is new. The Audley chantry (1524), in the latest style of Gothic, is on the north side. There are some remains of the very curious and interesting if not unique iron chantry of Lord Hungerford, formerly in the Lady Chapel, made into a kind of pew or cage, about a hundred years ago, by the heirs of the family when Wyatt destroyed it. A somewhat similar example, or part of one, the chantry of Edward IV. in St. George's Chapel at Windsor, has also been "restored" away.

The Lady Chapel is probably not correctly described by that name. The whole church is dedicated to the Blessed Virgin. It is, perhaps, more correctly called Trinity Chapel. Here the colouring, modern, of the roof, and other amendments and improvements made and suggested by Scott, for the most part, though Clutton also showed himself a worthy successor of Wyatt, are exceedingly offensive.

The cloisters are entered from the south-western transept. They are slightly later, in the same style as the church, but were evidently not built till it was finished. In churches of the old foundation cloisters were an ornament, a luxury and not a necessity, as at Canterbury or Gloucester, where they were needed for the use of the monks. The cloisters of Salisbury are the largest in England, each walk being, within, 181 feet long, or from wall to wall, without, 195 feet. Over the east walk is a fine Library, containing many illuminated and other manuscripts,

including some early liturgies. One Book of Common Prayer, it will be remembered, was formed on the "Sarum Use," which is mentioned in the Preface.

The Chapter-house, opening from the eastern walk, will remind the visitor of that at Westminster. It is octangular, and has a central shaft of Purbeck. The whole building, which is entered, as at Westminster, by a low passage, has suffered more from "restoration" than any other part of the cathedral. It has a fresh and gaudy appearance, the figures in the numerous sculptures being coloured and gilt, as well as the roof. This last was painted by a man named Hudson; most of the other work is by Clutton, who set about it in 1856, as a memorial of Bishop Denison. A series of reliefs under the windows were sculptured with the Bible history, but much defaced when the Parliamentary Commission sat here. They were restored by Philip, and the visitor cannot tell what, if any, part is old. The Psychomachia of Prudentius, the contests of Virtues and Vices, are represented in the vestibule. Burges pronounced them "sculptures of the very highest art, and infinitely superior to any of the work in the Chapter-house."

In 1859 Sir G. Scott was appointed to advise the Dean and Chapter, and did much good work of an engineering rather than an architectural character, in strengthening and repairing the spire. Ten years later the death of Bishop Hamilton suggested the re-restoration of the choir as a memorial. Scott was again employed, and what Wyatt had left now disappeared. To use Scott's own words, the choir-fittings were "brought back as closely as possible to what may be supposed to have been their original state." This phrase, "may be supposed," runs through the whole narrative of Scott's work here (*Recollections*, p. 303). He says further, "During the restoration of the choir the colouring discovered under the

coating of yellow wash was in part restored. That of the Lady Chapel was repainted in the winter of 1870-71, while I was laid up by serious illness. I do not think that it was very faithfully reproduced from the old remains. . . The arches and walls of the whole choir and presbytery were richly decorated. Messrs. Clayton and Bell made a tentative restoration of some parts, but not, as I now find, very accurately."

The principal tombs and monuments must be enumerated as they were a few years ago, chiefly under the arches of the nave to which they were removed piecemeal by Wyatt, and arranged symmetrically on either side.

Nave, beginning on the north side, east end: Sir John Cheney, standard-bearer at Bosworth, alabaster effigy, died 1509; Lord Hungerford, remains of altar-tomb; Bishop Osmund, altar-tomb; John Montacute, fought at Cressy, died 1388, altar-tomb and effigy; William Longespee, first Earl of Salisbury, altar-tomb and effigy, died 1220; the so-called "Chorister Bishop," a small effigy in pontifical robes.

Nave, south side: William Longespee, second Earl of Salisbury, a Crusader, killed near Cairo, 1250, effigy; Bishop de la Wyle, died 1270, effigy; Lord Stourton, hanged for murder, 1556; Robert, Lord Hungerford, died 1459; Bishops Beauchamp, died 1482; Roger, died 1139; and Jocelyne, died 1184.

West transept, north side: Bishops Woodville, died 1484, and Blythe, 1500; first Earl of Malmesbury, died 1820, by Chantrey. South side: Bishop Metford, died 1407, effigy.

Presbytery, north side: Bishop Audley, died 1524, chantry: Bishop Bingham, died 1247. South side: Bishop William of York, died 1256, canopied arch.

Choir transept, north side: Bishop Poore, died 1241, or possibly Bishop Bingham, died 1246, altar-tomb and effigy. This effigy was removed by Wyatt from its place under an archway on the north side of

the high altar, and put in the transept on an altar-tomb of the fifteenth century, belonging to somebody else. Scott re-translated it to its old position, and re-erected the arcade screen wall over it; in doing so he was "aided," he says, "by some beautiful fragments, which though probably not parts of the tomb, very much resemble Carter's sketch." He did not in the least perceive how closely he walked in Wyatt's steps. The fragments of somebody else's monument and the fifteenth-century tomb in the north transept are strictly parallel, except that Wyatt's action deceived no one, whereas, only for Scott's confession, we should not know that the fragments were not part of the real tomb; Bishop Wyville, died 1375, under the famous brass representing Sherborne Castle. At the east end of the south transept is the fine monument of Edward, Earl of Hertford, died 1621: it will remind the visitor of a somewhat similar monument in Westminster Abbey, to the earl's wife. In the south aisle of the Lady Chapel is the new altar-tomb, in a richly-sculptured recess, for Bishop Moberly, died 1885, designed by Sir A. Blomfield, and executed by Mr. Nicholls. Near it is the effigy, under a canopy, of Bishop Hamilton, died 1869. The design is by Scott; the figure by the Hon. and Rev. B. P. Bouverie. In the south transept is the tomb of Edward Poore, a descendant of Bishop Poore's brother, died 1780, and of Rachel, his wife, died 1771, a descendant of Bishop Bingham's brother.

The dimensions of the cathedral are thus given by Dodsworth—

	Length.	Breadth.	Height.
Nave	229 ft. 6 in.	51 ft. 9 in.	81 ft.
Choir	151	51 ft. 9 in.	81
Lady Chapel	68 ft. 6 in.	—	39 ft. 9 in.
Principal Transept	203 ft. 10 in.	50 ft. 4 in.	81

Extreme length of the church, within, 449 feet; without, 473 feet.

Chapter-house, 58 feet across, height 52 feet.

Cloister, each side, 181 feet; width, 18 feet; height, 20 feet 3 inches.

Tower and Spire, 400 feet. The dome of St. Peter's at Rome is 37 feet higher. The dome of St. Paul's is 365 feet, and the spire of Norwich Cathedral 313 feet.

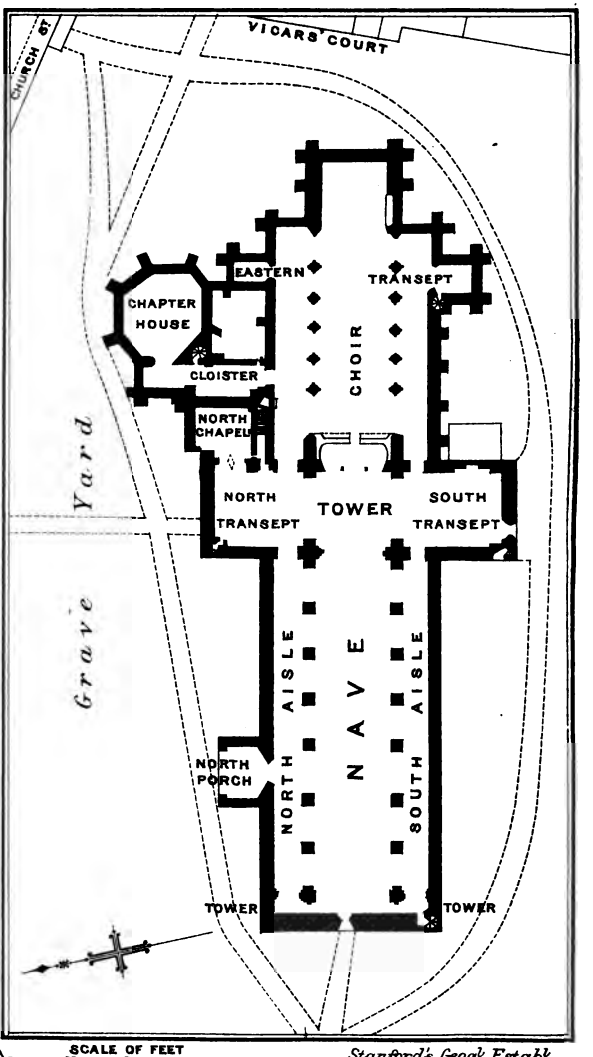
As a church of the old foundation Salisbury had a staff of secular canons, with a dean. At present there are four canons residentiary, one of them Archdeacon of Sarum. The dean is precentor, and one of the residentiaries is chancellor. Last year there were forty-one canons of the old foundation. There is a college of vicars, four in number. One of them is "Vicar of the Close." Marriages are performed after banns; the register goes back to 1564, there being a parish immediately surrounding the church, called "The Liberty of the Close."

The episcopal palace is near the church on the south side. It is a very composite structure, having been originally built by Poore. It has a Perpendicular chapel and a hall built in 1460, but was greatly repaired and improved by Sherlock and by Barrington. There have been many eminent bishops, besides those already named. Waltham, died 1395, was Lord Treasurer, buried among the kings in Westminster Abbey by Richard II.; Hallam, a cardinal, died 1417 at the Council of Constance, where he had endeavoured to save John Huss; Campeggio, deprived by Henry VIII., 1534; Jewell, died 1571, author of the *Apology of the Church of England;* Burnet, died 1715, the historian; Sherlock and Barrington, both removed by translation. The Bishops of Salisbury were usually Chancellors of the Garter, Windsor being in the diocese. In 1836 Windsor

was annexed to Oxford, and the Bishop of Oxford now holds the office.

Arms: "Azure, our Lady with her Babe on her arm, and a sceptre in her left hand, all or." The Dean and Chapter have the same, with a "D sable, in chief."

SOUTHWELL CATHEDRAL.



Stanford's Geog.l Estab.t

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SOUTHWELL.

UNTIL recently, the noble minster of St. Mary at Southwell served only for a village church, although it was "collegiate" and of the "old foundation." The canons of Southwell were dwindling away, the college, like those of Ripon and Middleham, having been abolished in 1841; when it was decided to found a new bishopric for Nottingham and Derby. Southwell was selected for the "bishop's stool," although the first bishop of Southwell has seated himself at Thurgarton, near Nottingham. The old canonries have been revived in name, and "honorary canons" appointed to the number of twenty, two canonries being transferred from Lincoln and Lichfield respectively. Mr. Grevile Livett has detailed the origin, foundation, proximate extinction and final revival of the Chapter of the minster in his history of the church (Southwell, Whittingham), and our concern here is only with the fabric and its present condition as a cathedral church.

Interesting as is the church, the village—or city, as it should now perhaps be called—is but little visited by tourists. It consists of a single street of great length, unrelieved by public buildings. An old inn, where it is said both Charles I. and Charles II. lodged, is pointed out, and there are some handsome "Queen Anne" houses near the cathedral, as well as an

ancient "Palace" of the archbishops of York, lately restored and fitted up as a private residence. The last member of the old Chapter died in 1873. The last but one of the vicars-choral died in 1878, but one still lives to carry on the succession, and a rector takes the place of the last residentiary.

The church stands east of the village in an open space, and is well seen either from the west, through an archway, or among some fine old trees on the east and north. It consists of a long Norman nave of eight bays, transepts, an eastern limb, also of eight bays of Early English style, a small eastern transept, and on the north side, approached by a beautiful passage, a Chapter-house, one of the most exquisite buildings of its kind in England. There are no cloisters, nor, of course, any domestic buildings, as Southwell belonged to secular canons, but the residentiaries and minor canons had houses eastward and south-eastward of the church.

The western front boasts of two fine Norman towers, much injured by a "restorer" who has capped them with low zinc spires, which are wrongly adjusted to the parapets on which they stand. The massive central tower is also Norman, and so far uninjured by the restorer. The great western window is filled with Perpendicular tracery. The windows of the aisles of the nave and of the transepts are Norman. The clearstorey has small, plain, circular windows throughout, until we reach the Early English choir, where they are lancets. The east windows are lancets, beautifully grouped. The windows of the Chapter-house are early Decorated.

The nave, when we enter, strikes us as particularly solemn, not to say gloomy, the small Norman windows being in some cases filled with dark and hideous glass. The triforium stage has a gallery of the full width of the aisles below. The roof, modern, is of wood. The choir screen is late Decorated and supports the organ.

The stalls have been removed as modern work. The sedilia on the southern side of the altar are of exquisite design, in an early Decorated style, and five in number. They will remind the visitor of the arcading in the Lady Chapel at Ely. The figures in the spandrels of the arches have not been clearly made out, but the Flight into Egypt seems to be represented by the most westerly group. The roof is vaulted. The clearstorey and triforium are combined in one very effective design, similar to that afterwards adopted in the nave at York.

A short passage or cloister leads from the north aisle of the choir to the Chapter-house, the chief glory of Southwell. It is of a transitional character, Decorated, but still showing signs of the severe, if beautiful, style of the thirteenth century. The entrance is by a double doorway, carved with exquisite foliage in very white stone, and admirably preserved. The seats within are under arcades, each seat divided from the next by a pillar, the capital of which is carved with natural foliage. To examine each capital takes a long time, but it is worth while. The leaves of plants represented are botanically correct. The foliage is so arranged as to form a continuous band and connect pillars, vaulting shafts, and arched gables. The room is not much more than half the size of the Chapter-house at York or at Salisbury, and the roof is not supported by a central pillar; but it holds its own, both in design and in execution, with any other specimen of the kind. The finish of the carving lavished everywhere is marvellous. The capitals are of the plain, bell-shaped, Early English type, but wreathed over the bell is a garland of oak or some other plant, standing up well away from the mouldings, and if a finger is placed on the inner side of a leaf it will be found quite perfect and finished. The following trees and plants are represented: the oak, the vine, the hop, the ivy, the maple, the thorn,

the rose, and several kinds of ferns. In addition, many figures of men and animals are introduced, as if half-hidden in the leaves. Some ancient stained glass will be seen in the windows.

The church contains no monuments of any but local importance. The brazen eagle lectern is said to have come from Newstead Abbey.

The dimensions of Southwell Minster are as follows—

Length	306 ft.
Breadth	60 ft. 6 in.
Transept, length	123 ft.
Central Tower, height	105 ft.
Western Towers	99 ft.
Spires	50 ft.

The arms assigned to the see are, "Gules, three fountains, barry wavy azure and argent; a chief or, with a pale azure, charged with the Virgin and Child, between a hart lodged in the dexter and a cross regale in the sinister canton."

TRURO.

THE see of Exeter having long been found too large for one bishop, it was resolved to separate Cornwall, and make it a diocese by itself, the bishop's seat to be at Truro, where a small but beautiful parish church existed. This movement was carried out chiefly by the munificent donation of £40,000 by Lady Rolle, and in 1877 Dr. Benson, now Archbishop of Canterbury, was installed in St. Mary's Church.

The next thing was to provide a suitable cathedral for the new bishop. Mr. Pearson accordingly prepared plans for such a building as might be worthy of the purpose. The south aisle of the old church is preserved, and forms an external aisle to the south aisle of the new choir. A tall tower has been built at the western end of this portion, against the corner of the south-western transept. The design of the new church is very unfortunate. It contrasts poorly with the Perpendicular fragment of St. Mary's, and is in the dry, ill-proportioned style which the modern architect calls Early English. It is to consist of a great choir, partly built, with a choir transept, a great central tower and spire, with short transepts, aisled, a nave of nine bays, terminating in western towers, also with spires. The work is in progress, and the choir has been opened for service.

Adjoining the south transept is a Baptistery, circular in plan, with a groined roof richly carved, and abounding in polished shafts of Cornish marble. The great tower is still unfinished, but the choir eastward of it is finely groined, as are both the transepts. The stained glass in the transept windows is by Clayton and Bell, and in the north transept are the monuments taken from the destroyed portion of the old church. The stone pulpit and the lectern are at the entrance of the choir. Splendid marble steps lead up into the choir, which is vaulted, and consists of a central avenue with side aisles, a double arcaded triforium and a clearstorey. Screens shut off the aisles on either side, and stalls of Burmese teak, finely but stiffly carved, in accordance with our present architectural taste, have been erected for the dignitaries of the church. The bishop's throne is in a style somewhat later than the church itself, and is very handsomely carved in solid teak. The reredos is very elaborate, and is adorned with statuary and reliefs in stone. Underneath this part of the church is a crypt, rendered necessary by the slope of the ground, a very beautiful feature, made useful for vestries and as a practising school for the choristers.

A Chapter-house, to open from the east walk of very irregularly-planned cloisters, is part of the design.

The Chapter consists of two archdeacons and four residentiary canons. There are twenty-one honorary canons, a chancellor, and a "priest vicar, and sacrist."

The arms of the see are, "Argent, on a saltire gules a key and a sword, in saltire, or; in base a fleur-de-lis sable; the whole within a bordure of the last, charged with fifteen bezants."

WAKEFIELD.

As at Newcastle, a very fine parish church has been turned into the cathedral of a new see. A very complete and painstaking account of the church has been written by Mr. J. W. Walker, and I acknowledge my indebtedness to him here once for all. Two churches are mentioned in the Domesday Survey as belonging to Wakefield. Mr. Micklethwaite is of opinion that one of them has grown into the present cathedral, and it is supposed that the other is that of Sandal, a parish close by. About 1100 the church was rebuilt, and there is some evidence that it consisted of a cross without aisles. An aisle was added about the middle of the twelfth century. About 1220 a south arcade was built, with pillars alternately round and octagonal. In the beginning of the fourteenth century there was a general rebuilding of the whole church, commenced in consequence of the fall of the central Norman tower. There was no tower till the beginning of the fifteenth century, when it was set near the western extremity of the nave, and the church lengthened to meet it. About 1475 the whole church was new, all in the Perpendicular style, with a lofty clearstorey and chapels. After the Reformation, Wakefield Church lost a good deal of its magnificence, but a fine screen was erected in 1634, and finally Sir Gilbert Scott was invoked, in 1857.

From 1864 to 1874 Mr. Micklethwaite acted under Scott, and although he speaks apologetically of some of the things then done, it must be allowed that the building was not so much ill-treated as might be expected from the date at which Scott first went to work. It remains a very fine church, in a Perpendicular style almost throughout, with only one fault, regarding it as a cathedral, that no architect can add to it without, as at Truro, first destroying a great part. The advowson was early given to the monastery of St. Pancras, at Lewes, in Sussex. The prior eventually surrendered or sold it to Hugh le Despencer. He was hanged in 1326, but the advowson of the vicarage, as it had become, of course, remained with his family until 1348, when it was obtained by Edward III. to be added to the possessions he granted to the collegiate chapel of St. Stephen, in the palace at Westminster. After the Dissolution the Crown appointed to the living until 1860, when the Bishop of Ripon obtained it by exchange. It is now in the patronage of the new Bishop of Wakefield.

Much delay occurred in obtaining the funds necessary for the endowment of the see. A great deal was contributed anonymously, it was supposed, by Dissenters; and the ladies of the intended diocese collected or gave £10,138 for the Bishop's Palace, Overthorpe, near Dewsbury, being selected. In 1888 Dr. Walsham How, at that time Suffragan Bishop of Bedford, was appointed first Bishop of Wakefield.

The church, which is dedicated to All Saints, formerly contained an image representing "All Hallows," as it is mentioned in wills of 1521 and 1535. An image, supposed to be that of All Saints, or All Hallows, is among the statues in the chapel of Henry VII. at Westminster. It combines the emblems of many different saints, as did in all probability that in Wakefield Church.

The spire, at the west end, is eleventh in order of

height among English churches. The nave consists of a central walk and aisles. There is no triforium. The clearstorey consists of a simple row of Perpendicular windows. The roof is of wood. There are seven arches on the north side, and eight on the south. A screen separates the choir from the nave. The organ is in the north choir aisle, and a vestry is beyond it to the eastward. The stalls are arranged as in a collegiate church, and are returned at the west end, where they join the screen. There are still traces of the doorway to a winding stair which led to the rood-loft; and there used to be two recesses in the screen, perhaps originally "aumbries." They were removed by a vicar about 1861, on the ground that they looked like confessionals. The principal stall end on the south side facing east, has handsome heraldic carving, representing the arms and crest of the Saviles of Lupset.

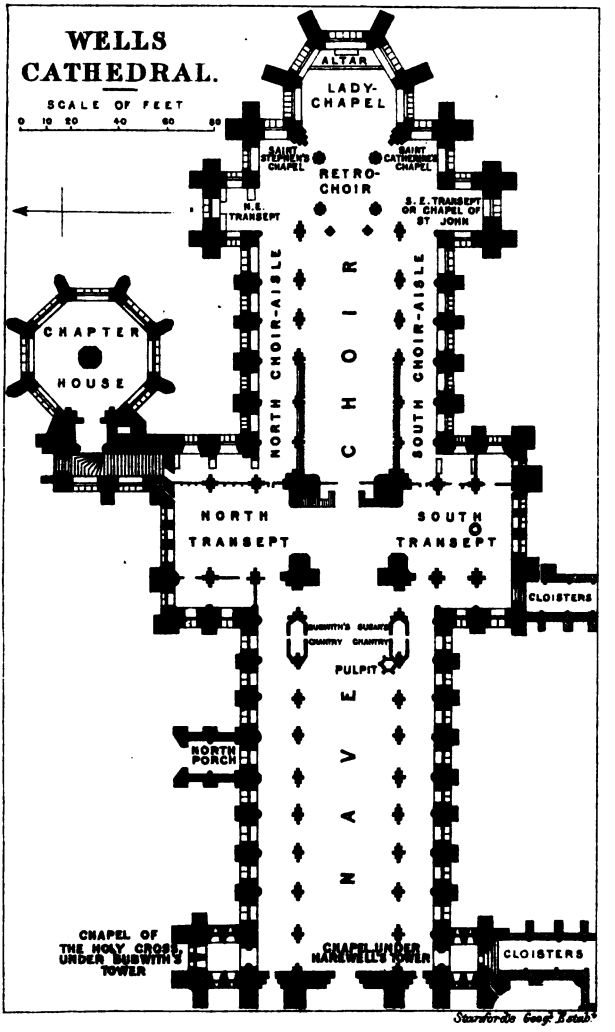
There is no old glass left. Mr. Walker minutely describes the new, but it is not better than in other places. There are no monuments of special interest, and no brasses or altar-tombs.

So far no regular cathedral establishment has been founded at Wakefield, but there are ten honorary canons.

The arms of the see are, "Or, a fleur-de-lis, azure; on a chief of the second three earls' coronets of the first."

WELLS.

Close by the Vale of Avalon and the Abbey of Glastonbury, both so sacred to the memory of the mythical Arthur, stands the old secular foundation of St. Andrew of Wells. It has had in recent times the good fortune to be selected as a typical example of a church of "the old foundation," by Mr. E. A. Freeman, whose little book on "*The History of the Cathedral Church of Wells*, as illustrating the History of the Cathedral Churches of the Old Foundation," is a mine of trustworthy information. After tracing the progress of Christianity among the West Saxons, and the gradual division of the great diocese of Winchester, he goes on to say that "in the time of Edward the Elder, in 909, this diocese was divided again; the Sumorsætas now got a bishop to themselves, and his *bishop-stool* was placed where it still is, in the church of St. Andrew at Wells." Mr. Freeman also observes: "The bishop is called Bishop of Bath as well as of Wells, because this diocese, unlike most others, contained two cathedral churches. The bishop had his throne in the church of St. Peter at Bath, as well as in the church of St. Andrew at Wells. Since the time of Henry VIII. the church of Bath has not been reckoned a cathedral church,



Stanford's Geogl Estab.t

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and the bishop has been enthroned in the church of Wells only." Bath did not become a cathedral church till long after the foundation of Wells, and it is well to remember that though the bishop has these two titles, there was never more than one diocese. An ecclesiastical establishment of some kind existed at Wells already, but its history is involved in obscurity. Wells has preserved its ancient seclusion more completely than any other cathedral city in England. Its quiet streets are divided into four verderies, quarters once presided over by verderers of the bishop's forest of Mendip. "We have here in Wells," says Mr. Freeman, "the finest collection of domestic buildings surrounding a cathedral church to be seen anywhere. There is no place where so many ancient houses are preserved, and are mainly applied to their original uses. The bishop still lives in the palace; the dean still lives in the deanery; the canons, vicars and other officers still live very largely in the houses in which they were meant to live." This curious fact Mr. Freeman attributes to their being secular priests and not monks; but as in other places, as at St. Paul's, where there were secular priests, the old dwellings were abandoned, we may more safely argue that Wells itself consisted for hundreds of years of these official residences and little more, and that the canons found themselves safer and more comfortable in the little city than in the marshes of Somerset.

The cathedral church of Wells is remarkably regular in plan. There is a nave of nine bays, a space under the tower, a choir opening eastward of it, and two transepts, each of four bays, with aisles opening north and south. The choir from the screen to the high altar occupies six bays; a retro-choir of two bays is behind the altar, and beyond it again an apsidal Lady Chapel. The screen of the west front has been much admired, but is too heavy for the short

towers which abut on it. The windows of the nave are of a Decorated character, as are those of the transepts, which are otherwise very plain. The windows of the choir are more ornate, in the same style, and those of the Lady Chapel are still more so. The central tower is Perpendicular in style and entirely covered with panelling. There is no spire. On the south side are large cloisters, opening from the south-western tower and from the western aisle of the south transept; but there are only three walks, there being none on the north side. The Chapter-house is approached from the north aisle of the choir, by a short passage and a flight of steps: a crypt is under it. A beautiful porch, with parvise, opens into the sixth bay of the north aisle. From the eastern aisle of the north transept is a gallery of communication which passes across the Chain Gate to the Vicars' College, a double row of highly-interesting houses, several of which are almost quite unaltered, though they date back to 1360.

The interior of the nave is remarkable for the absence of any trace of the Norman building which stood on the site. The arches are lofty, with graceful columns and capitals of foliage. The triforium is of considerable height, being equal to that of the story below. The clearstorey is deeply recessed. The roof is vaulted. This part of the church must be the work of Bishop Joceline, died 1242, and is therefore of the best period of the Early English style, though it somehow lacks both the lightness and the unity of Salisbury. On the south side is a minstrels' gallery. Between the pillars of the most eastern bay are the chantries, on the north of Bishop Bubwith, died 1424, and on the south of Dean Hugh Sugar, died 1489, both fine examples of Perpendicular. A stone pulpit, built by Bishop Knight, died 1547, adjoins Sugar's chantry. The view eastward in the nave is greatly marred by the great reversed arch, with circles in the spandrils

which is repeated towards each of the transepts. These arches are almost startling at first sight, and produce a permanently unpleasant impression. Through a Perpendicular screen we enter the choir, which was senselessly and roughly handled by Salvin about 1850. The changes he wrought in the disposition of the stalls, which are now of stone, with the old misereres set in new woodwork, were very unfortunate. The lierne vaulting has been decorated with colour. The pulpit, the altar, and the reredos are modern, and the bishop's throne is so thoroughly restored as to have lost its ancient character. On the south side is the beautiful and ornate tomb of Bishop Beckington, died 1466. Near it, over an altar, he had made a beautiful stone canopy, carved with exceeding lightness. It was part of Salvin's scheme of restoration to remove this, but it has been placed at the eastern side of the south transept. Three pointed arches open behind the altar into the retro-choir, sometimes called, but improperly, the eastern transept. The east window is in three compartments, and contains ancient glass representing the "Stem of Jesse." There are many fragments of old glass in this part of the church. The organ, originally built by Father Schmidt, has been several times altered, and is now practically new. The Lady Chapel was "restored," but not badly, considering the date, in 1842, by Ferry. When you are within, the grouping of the pillars makes it an octagon. "The general effect," says the *Builder* (2nd May, 1891), "of this portion of the building, as an interior, is probably not to be surpassed in England for grace and cleverness of design. The north transept contains the celebrated clock brought from Glastonbury at the Dissolution. At noon four little knights revolve in opposite directions, and seem to tilt at each other. It is said to date from the fourteenth century, and bears the maker's name and inscription, 'Petrus Lightfoot,

monachus, fecit hoc opus.'" The Chapter-house is Early English, verging on the Decorated style, and is greatly admired for its proportions, and for its eight-shafted Purbeck marble central column. The vaulting rises from it like the branches of a tree, and is enriched by carved bosses. The walls have an arcade of fifty-one canopied niches. The windows, seven in number, are of early, or geometrical Decorated, each of four lights. In the crypt, or sacristy, for it is not below the surface of the ground, are several relics of antiquity, including an oak chest and the original works of Lightfoot's clock.

The principal monuments not already mentioned are the following. In the north-east chapel of St. Stephen, mitred effigy of Bishop Creyghton, died 1672; Bishop Berkeley, died 1581. In St. John's, the corresponding chapel on the south side, Bishop Bitton I., died 1264, an early example of an incised slab. Close by, Bishop Drokenesford, died 1329. On the south side of the choir are buried, besides Bishop Beckington, the following bishops: Bitton II., died 1274; Burwold, Ethelwin, and Brithwin, who lived before the Conquest, and Still, died 1608. On the north side also are the graves, more or less authentic, of some early bishops, and by them that of Ralph Shrewsbury, died 1363. In the north transept: Chancellor Cornish, died 1502; Dean Forest, died 1446. In the south transept: Bishops Harewell, died 1386, and de la Marche, died 1302; Dean Husee, died 1305; and Joan, Viscountess Lisle, died 1464. There are also many memorials in the nave.

The church is 371 feet long, the west front being 235 feet wide. The nave is 191 feet long, 67 wide, and 67 high. The choir is 108 feet long, the transept 135 feet. The central tower is 160 feet high, the western towers 130. The Chapter-house is 55 feet by 42, and 65 feet high. The cloister is 155 feet, on the south; east and west, 159 feet.

On the south side of the cathedral is the Bishop's Palace, with a Decorated chapel, and the ruins of a hall, the whole like a castle, with an embattled wall and a moat. A full account, with illustrations, is in Parker's *Architecture of the City of Wells*. The Deanery stands north of the church, and several detached houses of the fifteenth century north-east, the whole being, in the words of the *Builder*, already quoted, "the most perfect example we have remaining of a mediæval city."

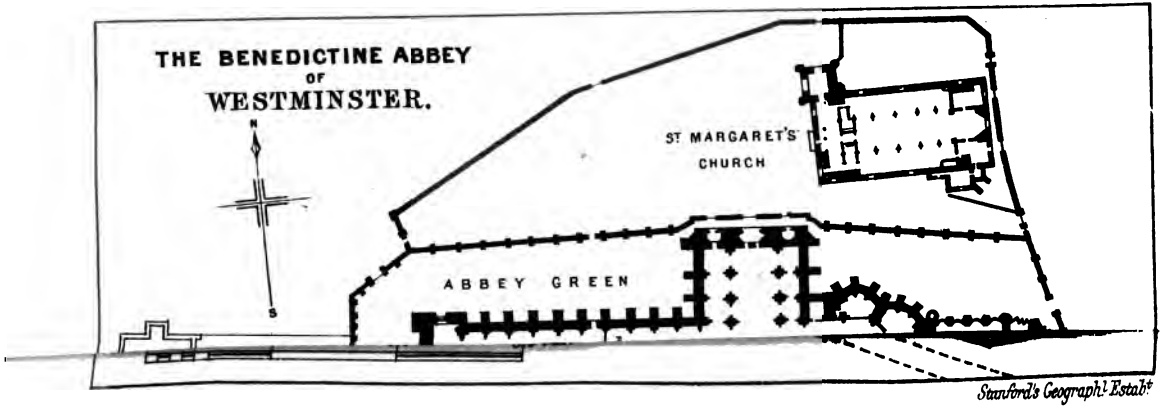
As a church of the old foundation, Wells has, with a bishop, a dean, forty-two prebendaries, a precentor, a chancellor, a treasurer, and a sub-dean; also four canons residentiary. There is a College of Vicars-Choral or Priest-Vicars, three in number. The church is parochial for the Liberty of St. Andrew, which has a population of 300, the population of the whole city being under 5,000. Marriages are celebrated after banns.

There are two parishes in the city, St. Cuthbert's and St. Thomas's. The church of the first-named is ancient, in the Decorated style, finished in Perpendicular. St. Thomas's was built in the present century.

Wells has had many eminent bishops, most of whom have been already named. To them should be added Cardinal Wolsey, Laud, afterwards Archbishop of Canterbury, the saintly Ken, who became a non-juror, and retired to Longleat, where he died in 1710. Bishop Kidder was more remarkable in his death than in his life, for he was killed, together with his wife, by the fall of a stack of chimneys on their bed, in the great storm of 26th November, 1703.

The arms are, "Azure, a saltire, per saltire, or and argent." Le Neve gives them as "a saltire, quarterly quartered." They are blazoned by Debrett so as to include an allusion to the abbey of St. Peter at Bath: as above, "charged with a crozier argent in pale,

between a sword in bend sinister and two keys addorsed and conjoined at the bows, in bend dexter, or." Crockford gives the two coats of Bath and Wells impaled, which doubtless is the more correct way. The arms of the city are, "Azure, three wells, argent, masoned sable; on a chief of the second, a tree, vert."



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WESTMINSTER.

THE name of Westminster implies the existence of another minster not far off to the eastward. This we find in St. Paul's; but as St. Paul's is never called Eastminster, we arrive at the further fact, namely, that Westminster was built when St. Paul's was already in existence and well known. In the fourteenth century a Cistercian Abbey of St. Mary of Grace was built in East Smithfield, and was known popularly as Eastminster. It was after the Dissolution used as a Victualling-office for the Royal Navy, and the Mint is now on the site. The early history of Westminster is very obscure, having been purposely overlaid with fable in the middle ages, in order to support the claim of the Abbot to take precedence of the Abbot of St. Alban's, and all other Benedictine abbots in England. We may safely pass by the legend of its foundation by King Seberht, who founded St. Paul's. A further claim is connected with the name of Offa, King of Mercia. He is always, perhaps correctly, accounted the founder of St. Alban's. If he left any mark on Westminster it was obliterated by the Danes, who devastated the Thames valley, even destroying London, until Alfred rebuilt the Roman wall. The first unquestionable fact we come to in the history of Westminster is that Dunstan, in the reign of Eadgar, brought twelve Benedictines from Glastonbury and

established them here, and we have a charter, to which he was a witness, in which all the land up to the wall of London eastward was granted to the abbey. (For particulars see my *Westminster Abbey*, third edition, p. 30, etc.)

The king's palace, as well as the abbey, stood in the eleventh century on an island of the Thames named Thorney. The saintly Edward liked the locality, and rebuilt the church on a scale not previously seen in England. A single archway on the south face of the south transept, which may be seen from the western walk of the cloister, is almost all that remains of his church; but there are many fragments of the domestic buildings. Henry III., in penance for not fulfilling a vow to make a pilgrimage to Rome, undertook to restore the minster, and went about the work much as a modern "restorer" would, namely, by destroying the work of his predecessor, just as Mr. Pearson has pulled down the north front of Wren's time. The building proceeded but slowly and cautiously at first, and we gather that the Confessor's transepts were without aisles, because the present south transept has no western aisle, its place being occupied by part of the cloister. Edward I. carried the new church as far as four bays west of the transept. The rest, as far as the towers, was carried out apparently in the fifteenth century, but in close imitation of the older work. The Lady Chapel, called the chapel of Henry VII., was built early in his reign by Henry VIII. The western towers were completed in 1735. A few years before, the front of the north transept, which had become ruinous, was rebuilt by one of Wren's pupils, under his superintendence, and was a very familiar feature until it was "restored" away a few years ago. The central tower was never completed, the supports being probably deemed inadequate.

The exterior of Westminster Abbey has very little

of the beauty of the nearly contemporary Salisbury Cathedral. The long line of the nave, unbroken by side chapels or porches, is monotonous. The western towers are incongruous without being picturesque. At the other end, the chapel of Henry VII. serves to hide the original and beautiful plan of the architect of Henry III., by which a cluster of chapels was grouped round the apse. The ornate character of the chapel of Henry VII. contrasts strongly with the comparative plainness of the older building. The transept, as viewed from the north, is modern, and has been much admired for its complicated and elaborate design, but only offers us another example of the futility of trying to emulate thirteenth-century work in the nineteenth. Except from a distance, it is not possible to obtain an adequate view of the south side.

It is usual to enter either by the door of the north transept, or through the cloister, by doors opening into the nave. There is also an entrance by the north aisle of the south transept, which brings the visitor directly into the Poet's Corner. But to see the church aright it is well to enter by the western door, or if that should be closed, by the most western of the cloister doors. Standing, then, at the extremity of the nave, we have the long line of lofty vault above our heads, extending (hardly interrupted by the chantry of the Annunciation, called that of Henry V.) right into the eastern apse. The vista of pointed arches is unsurpassed in England. Under the south tower, on the visitor's right, is a little chapel long known as a Baptistery, but formerly the Abbot's morning chapel. From an oriel of massive timber, Perpendicular in style, which communicates with the Abbot's House, now the Deanery, mass could be witnessed in the Baptistery.

Proceeding eastward we come to the choir screen, which formerly carried the organ, now divided. The

screen has been built up with heavy monuments, but the entrance gate is modern. The stalls, and choir stalls and fittings, the pulpit, the lectern, and the seats, as well as the slight screens which cross the transepts, are modern. There are some beautiful tombs on the north side of the altar, all dating early in the fourteenth century. On the south side is hung the portrait of Richard II., painted originally in tempera, the oldest royal portrait of the kind extant. Under it is the fragmentary renascence tomb of Anne of Cleves, died 1557, and the legendary tomb of King Seberht, made by the monks in 1308. The reredos and altar are modern, designed by Scott in 1867. In a niche on either side are figures of St. Peter and St. Paul. In the centre is a mosaic, designed evidently for a smaller space, and eked out by a meaningless pattern, of the Last Supper. Everything that bad taste can do has been done to vulgarize this part of the church, and it can only be said that the present reredos is better than one erected early in the century of plaster work, to replace a beautiful marble screen designed by Inigo Jones, which having been saved from the fire at Whitehall, was presented to the Dean and Chapter by Queen Anne. Though it escaped the flames it could not escape the zeal of the first restorers of the so-called Gothic revival. Immediately behind the altar, through two glazed doorways, may be seen a glimpse of the chapel of Edward the Confessor, but the visitor enters it from the north side of the ambulatory of the apse.

The transepts, of the same design as the nave, have like it a beautiful triforium and clearstorey. Rose windows terminated the view north and south: that on the south remains. The ancient carving in both transepts is reckoned the finest of the period. Two censing angels in the north transept are especially admired, and should be examined by the visitor with a glass. The best preserved is that on the western

side. He appears "to be floating in a sea of light, which forces him to bow his head and avert his face from its dazzling effulgence." In the south transept may be traced the door and steps by which the monks descended from their dormitory into the church, and at the west side a chamber, used as a muniment-room, over part of the east walk of the cloister. South of this transept is a chapel, sometimes called after St. Blaise, and sometimes denominated the Revestry.

Before entering the ambulatory on the south side by an iron gate, we see the chapel of St. Benedict, or the Dean's. It is wholly filled with monuments, some of which are mentioned below. Entering the gate we see a beautifully-painted altar decoration of the fourteenth century, somewhat in the style of the contemporary illuminations in MSS. The chapels of St. Edmund and of St. Nicholas come next, on the right, the altar-tombs of Richard II., Edward III., and Queen Philippa, being high up on the left. We next reach the tall screen, under which is the headless effigy of Henry V., and see, above, the Chapel of the Annunciation, not shown to visitors owing to its slight construction. The carving on the screen is heraldic and very fine, the swans, antelopes, and beacons alternating along a frieze. At the extreme east end is the entrance, up a flight of steps, to the chapel of Henry VII. The banners of Knights of the Bath are hung over the ancient dark oak stalls. The carvings of the misereres are remarkably grotesque. The roof is of a character which may be considered the latest development of Gothic architecture. The object aimed at by the architect was to obtain an arch as flat as possible. It is by no means certain who this architect was. Sir Reginald Bray, the architect of St. George's, at Windsor, is always said to have made the first design, but he died a few months only after the foundation had been laid, in 1503. The chapel consists of a nave, two side aisles,

and five smaller apsidal chapels. The vaulting is supported by fourteen buttresses, between which are thirteen windows. Turrets and walls, within and without, are covered everywhere with minute tracery, and a profusion of Tudor badges, roses, portcullises, lions, dragons, and greyhounds. Brayley describes the roof as follows: "The main ribs or groins spring from the capitals of triplicated columns, wrought in the face of the side piers, and they unite in the middle of the vaulting, forming a series of very slightly pointed arches. Every groin appears to go through the centre of a vast circular pendant, which, expanding from an octagonal base, extends the rich embroidery of its ramifications over the vault till the extreme circles of each meet at the apex." For further particulars the reader may consult Brayley's great work.

In the chapel is the metal screen, surrounding the monument of Henry VII., a gorgeous example of the same late style, and other metal work of the kind is in the panels of the doors. The side aisles are wholly screened off. Here the construction of the vaulting may more easily be studied. Ninety-five of the figures which filled the niches still remain. They represent saints, and are fully described in *Archæologia*, vol. xlvii. p. 361, by Mr. Micklethwaite.

When leaving the chapel of Henry VII., we may remark one pier made up of the architecture of the reigns of Henry III., Henry VI., and Henry VIII.

In the north ambulatory we come first to the chapel of St. Paul, then to that of St. John the Baptist, and then to the chapel which was formed into a chantry by Abbot Islip. Above it, in a chamber not shown, are the waxen effigies which formed a prominent feature in ancient public funerals. The eastern aisle of the north transept was divided by screens into the chapels of St. John, St. Michael,

and St. Andrew. On the south side of the north ambulatory we see the beautiful ironwork which protects the tomb of Queen Eleanor, and the tall monument of Henry III. Ascending to the higher level of the chapel of Edward the Confessor, by a wooden stair, we pass on the right the plain stone tomb of Edward I., and the inscription *Malleus Scotorum* placed on it by Abbot Feckenham, in the reign of Queen Mary. He added a motto, *Pactum Serva*, "Keep the pact, or agreement," a merely moral sentiment, similar to the mottoes, now obliterated, which he placed on the other tombs, but which, when attributed to the time of Edward II., puzzled many. On the monument of Anne of Bohemia is *Forma Fragilis*, which Camden translated "Favour Fadeth."

When we ascend the steps and enter the chapel of St. Edward, the first object to attract attention is the Coronation Chair. Under the seat, on a kind of shelf, is the Coronation Stone, brought from Scotland by Edward I. The second chair was made for Mary, wife of William III. In the centre of the chapel is the shrine of Edward the Confessor, whose bones still remain within it. It dates from the reign of Henry III., and is of foreign type, as is the king's tomb, both having mosaic inlays, and showing the remains of great richness. Queen Eleanor's effigy is on a beautiful altar-tomb immediately eastward. Then comes the chantry of Henry V., whose saddle, helmet and shield are on a beam above. South of the chantry is the effigy in gilt bronze of Queen Philippa, and next to it the venerable figure of Edward III. At his head is the double altar-tomb of Richard II. and his first queen, Anne of Bohemia. There are several minor monuments in this chapel, and a brass to John of Waltham, Bishop of Salisbury, a favourite of Richard II., who had his body laid among the kings.

In the following enumeration of monuments only those of importance are mentioned.

In the Baptistery: Secretary Craggs, with an epitaph by Pope, a statue. A brass memorial to Henry Fawcett, by Gilbert, the best modern tablet in the Abbey. There are some odious busts to Keble, Kingsley, Maurice, &c.

Against the screen: Sir Isaac Newton, his tombstone being below. In the centre of the nave, over their graves, are brasses to Scott and Street, the architects. A fine window, the only modern one worth mentioning, is in the north aisle, to Brunel, the engineer, and was designed by Mr. Norman Shaw. Over the west door is the gigantic figure of William Pitt. In the north-west corner, Charles James Fox. In the north aisle: Spencer Perceval, Ben Jonson, Robert Stephenson, John Hunter. In the central aisle: Lord Clyde, David Livingstone. In the south aisle: Dean Buckland, Sir Cloudesley Shovel, Lord Lawrence. In the side aisle, north of the choir: Wilberforce, Buxton, Sir S. Raffles, Croft, Purcell. In the aisle south of the choir: Thynne, Watts.

The south transept is always called the Poet's Corner. Here are the graves of Chaucer, Spenser, Handel, Dr. Johnson, Charles Dickens, James Thomson, Campbell, Prior, Cowley, Macaulay, and many minor poets and writers of more or less eminence. There are also monuments of Shakespeare, Milton, Goldsmith, Longfellow, and others buried elsewhere. The busts, a great disfigurement to the church, comprise Thackeray, Archbishop Tait, Macaulay, Grote, Thirlwall, Southey, &c.

The north transept contains the monuments of statesmen, and on the floor are the gravestones of the two Pitts, Londonderry, Wilberforce, Canning, and Lord Palmerston. There are three fine statues:—Canning by Chantrey; his son by Foley, and his cousin, Lord Stratford, by Boehm; Peel, in a ridiculous

Roman toga, by Gibson, Palmerston by Jackson, and Beaconsfield by Boehm, are on the east side. Opposite are Chatham by Bacon, and Mansfield by Flaxman. The stained glass in the western aisle is extremely bad, the artist having forgotten that a window, especially on the north side, is intended to let in light. It commemorates some heroes of the Indian mutiny campaign in 1857 and 1858, and the sailors lost in H.M.S. *Captain*, in September, 1870. In this west aisle is a figure by Westmacott of a poor woman with a child, to the memory of a charitable Mrs. Warren. Follett, Buller, Horner, Warren Hastings, Hanway, and Archbishop Boulter have busts and tablets here.

In the chapel of St. Benedict is a monument of Dean Goodman, fifth dean, who is represented kneeling. In the centre is a great altar-tomb for Lionel Cranfield, Earl of Middlesex.

In the first chapel, that of St. Edmund, within the gate, are some very interesting early monuments of members of the royal family. John of Eltham, second son of Edward II.; Frances, Duchess of Suffolk, niece of Henry VIII.; Lady Jane Seymour, first cousin of Edward VI.; Eleanor, widow of Thomas, Duke of Gloucester, son of Edward III.; her grandson, Humphrey Bourchier, killed at the battle of Barnet, fighting for his cousin, Edward IV.; William de Valence, Earl of Pembroke, half-brother of Henry III., under an effigy which is one of the sights of the Abbey, with its exquisite Limoges enamels; Archbishop Waldeby, the friend of the Black Prince and of Richard II., together with two young children of Edward III. and some Staffords, descendants of the Duchess of Gloucester, may be noticed, as well as the tomb of Lord Lytton, the novelist.

In St. Nicholas' Chapel, the Duchess of Somerset, widow of the Protector, beheaded 1552; Villiers, father of the Duke of Buckingham; a Duchess of Northumberland; and many more of less note.

In the chapel of Henry VII. are many monuments. We can only enumerate the principal. Henry VII. and his queen, Elizabeth of York, are finely represented in bronze by Torregiano. At their heads was the tomb of Edward VI., under the high altar. A few fragments of it remain, and are worked into the present altar. In the apsidal chantries are, beginning on the north, the monuments of Villiers, Duke of Buckingham; Sheffield, Duke of Normanby and Buckingham; the Duke of Montpensier, Dean Stanley, and Stuart, Duke of Richmond. In the north aisle are the tombs of Queen Elizabeth and Queen Mary; Mary and Sophia, daughters of James I.; and of two Lords Halifax. In a marble urn are the bones, found in the Tower, of Edward V. and his brother. Addison is buried in front of the Halifax monument. In the south aisle are the tombs of the Lady Margaret, mother of Henry VII., Lady Margaret Douglas, Mary, Queen of Scotland, and the Monks, Dukes of Albemarle. The graves and vaults in the chapel are carefully marked, and the visitor will observe that the latest of the royal monuments is that of Queen Elizabeth.

The chapel of St. Paul is next to the entrance of the chapel of Henry VII., on the north side. In it is a very interesting low altar-tomb for Lewis Robsart, Lord Bourchier, standard-bearer to Henry V. A great part of the space is taken up by the colossal and hideous white marble statue, by Chantrey, of James Watt, an engineer who improved the methods of utilizing steam power.

The chapel of St. John contains no monuments of importance. The chapel of St. John the Baptist is called Abbot Islip's Chantry. The carving is exquisite. In the ambulatory near it is the brass of Sir John Harpedon, died 1457. It appears to be the work of the same maker as the great series of brasses at Cobham Church, Sir John having been the fifth

husband of Joane, Baroness Cobham. This is said to be the earliest representation of a suit of complete plate armour.

We now enter the eastern aisle of the north transept. It was formerly divided into three chapels, and is full of monuments, the worst being that of General Wolfe, near the entrance (Wilton, sculptor), and the best the curious "hearse" of Sir Francis Vere, the work of a Dutch sculptor. The monument of Lady Elizabeth Nightingale is in shocking taste, by Roubiliac, but ranks high among the wretched works by which it is surrounded. The Norris monument may be admired. Near it is a tablet by Chantrey to Thomas Young, who found the clue to hieroglyphic writing. There are also monuments to Mrs. Siddons, Kemble, Sir Humphrey Davy, Sir James Y. Simpson, Tilford, Kempenfelt, Sir John Franklin, and Vincent Novello.

As we emerge into the transept, we may admire the incongruous, but beautiful monuments of two Dukes of Newcastle. The architectural design of the most northerly is by Gibbs.

The cloisters are on the south side of the nave, into which there are two entrances. The vaulting, part of which is Decorated and part Perpendicular, was put up by Abbots Byrcheston, 1345; Langham, 1350; and Litlington, 1366. The Chapter-house is approached by a low passage from the eastern walk. It resembles, as rebuilt by Sir G. G. Scott, that of Salisbury. Having been used by the House of Commons before the reign of Edward VI., it became a place for storing records. About 1740 the vaulting became dangerous and was removed. It does not, even now, belong to the Dean and Chapter, who meet in the chamber called "Jerusalem," in the Deanery. There are some curious monuments in the cloisters, and in the Infirmary cloisters, in reaching which the visitor passes through some vaulting of the time of

the Confessor. Here is a tablet to Thomas Smith, who died in 1664, and "through the spotted vaile of the small-pox rendered a pure and unspotted soul to God." In the east walk of the great cloister is a tablet for Jane Lister, who died 1688, with the epitaph "Deare Childe." In the Chapter-house passage are some remains of Norman carving, and a Roman coffin, with a mediæval lid. Some interesting documents are shown in cases. On the lower part of the walls are some old paintings.

Although Westminster Abbey is strictly a collegiate-church, one of the few remaining which, like St. George's at Windsor, has been allowed to retain its endowments, it differs from St. George's in one particular. Like Ripon, Manchester and Southwell, it became a cathedral, the seat, the stool, of a bishop. To speak more accurately, like Gloucester it became the chief church of a diocese, from having been only the chapel, so to speak, of a monastery. True, the diocese of Westminster did not survive as the diocese of Gloucester has survived. The first bishop was also the last. Like Oxford, it suffered from the numerous changes in the mind of Henry VIII. Unlike Oxford, the king's caprice deposed it from its cathedral rank, and Thirlby was translated to Norwich, after having held Westminster for only nine years. Had Henry lived a little longer, there can be little doubt some sweeping change would have taken place at Christ Church. During the short-lived bishopric the bishop lived in the abbot's former house; and the dean, Benson, who had been abbot under his territorial surname of Boston, lived in the Misericorde, adjoining the Refectory, where Ashburnham House is now. The abbey was reconstituted by Queen Mary, and a monk named Howman, called Feckenham, from his birthplace, was abbot for a few years, and obtained the Abbot's House from Lord Wentworth, to whom it had been granted. When the abbot was finally

deposed in 1560, the Abbot's House went to the dean, except the hall, which the scholars of the newly-established school have ever since used.

The parish church of St. Margaret, which stands on the north side of the abbey church, was separated from the abbey, possibly by Edward the Confessor. Although the abbey has never been parochial since, baptisms, marriages and funerals have been performed in it. The register, published in full by Colonel Chester, goes back to 1655.

There is a dean, with five canons, one of whom is Archdeacon of Westminster. There are six minor canons, one of whom is precentor. The choir is large, and there are many of the officers of a cathedral.

The dimensions of the church are—

	Length.	Height.	Width.
Nave	166 ft.	101 ft. 8 in.	71 ft. 9 in.
Choir	155 ft. 9 in.	101 ft. 2 in.	38 ft. 4 in.
Transepts	203 ft. 2 in.	105 ft. 5 in.	39 ft.

Extreme length, from west door to piers of the Lady Chapel, 383 feet. Including Chapel, 511 feet, 6 inches.

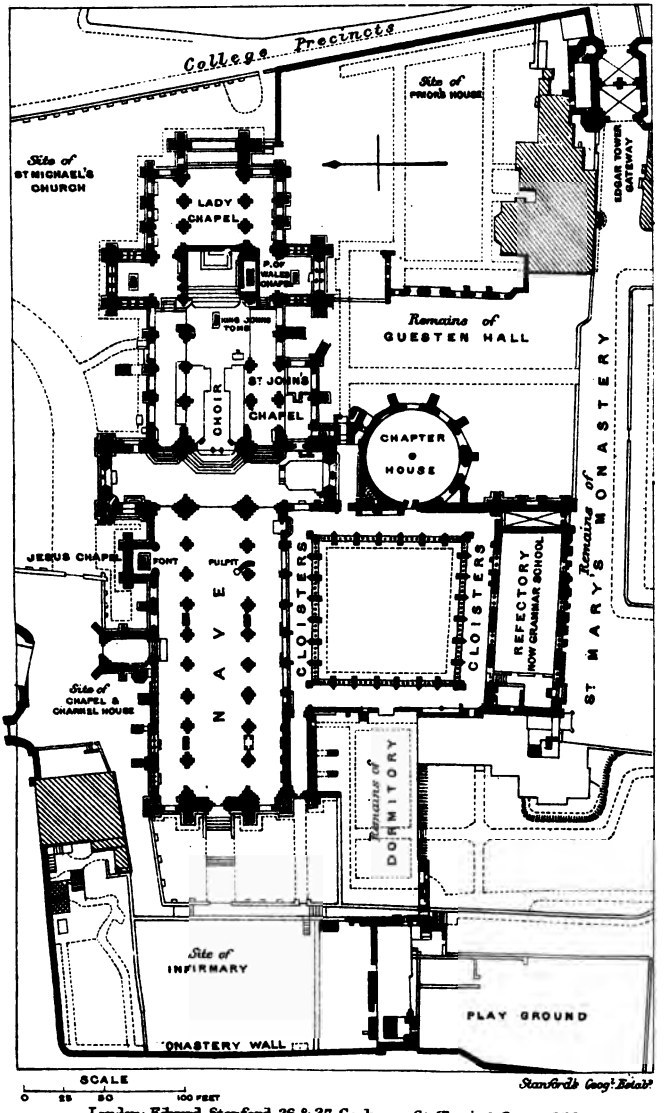
The arms of the ancient abbey were, "Azure, on a chief dancette, a crook and a mitre gules." But the arms used by the Dean and Chapter are, "Azure, a cross patonce between five martlets, or; on a chief of the second on a pale the arms of France and England, quarterly, between two roses, gules."

WORCESTER.

THE city of Worcester, situated on the Severn, and famous in modern times for its porcelain manufacture, is probably of Roman origin, and has borne many names in English and in mediæval Latin. The great Saxon tribe or nation of the Hwiccas conquered the whole of central England, from Hereford to London, and from Lincoln to the Thames, and formed the kingdom of Mercia, which under the great Offa was for a time paramount in the so-called Heptarchy. The Anglo-Saxon name seems to have been Wygornaceaster. It was made a bishop's seat by Archbishop Theodore, who consecrated Bosel first bishop in 680. The famous Dunstan was bishop in 957, and his successor, Oswald, brought in regular clergy, one of the first priors being Wensine, who had been dean of the older foundation. The Benedictines continued to hold the cathedral church of St. Mary till the Reformation, when, once more, it was handed back to a secular chapter, and as Wensine had turned from dean into prior, now Prior Rands became Dean Holbeach.

The church is built of red sandstone, like those of Carlisle and Chester, and has but a plain exterior, and a west front destitute of towers, or a screen, or any of those architectural features which do so adorn Wells and Exeter, Lincoln and Lichfield. The ground-

WORCESTER CATHEDRAL.



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plan shows a central tower, a nave of nine bays, a choir of four, a Presbytery of one, and a Lady Chapel of four bays, with aisles. There are main and choir transepts of two bays each, without aisles, cloisters, Chapter-house, and north porch.

The crypt, and Early Norman portions of the nave and transept, were built by Bishop Wolstan in 1084, on the site of a church built by Offa. The Perpendicular west window, now removed, was built in 1378, and the north porch by Bishop Wakefield, 1386. The western tower had long been ruinous, and the present west end of the nave was repaired in 1202 in a transitional style. The choir—Early English—was begun in 1224, and vaulted in 1376. Bishop Wakefield built the eastern part of the nave. The tower was finished in 1374. The cloisters are late Perpendicular, but the Chapter-house is Norman, and the Refectory, adjoining the south walk, as at Westminster, is Decorated.

The best account of the architecture of Worcester Cathedral is to be found in the *Archæological Journal*, vol. xx., and is by the late Professor Willis, who protested in vain against the Vandalisms then in progress.

The "restoration" of the church was commenced in 1748, and carried through a long series of years, so that the first work done has been re-restored, and that again re-re-restored, until very little that is genuine has been left. The west window was remodelled in 1789, and again about 1870, when a conjectural Norman porch was added by Perkins. Scott would have altered Perkins' Decorated window into an Early English one, as Perkins, in 1861, had been allowed to do with the Perpendicular transept windows of 1748, but did not get leave. Professor Willis says: "The choice of this style (a form of Early English) is greatly to be regretted, for there is not a single example of it about the cathedral." It was certainly not that originally employed. The

old choir screen, removed in 1812, was replaced about the same time by a plaster imitation. This was removed by Scott, and the present screen is of wood and metal, and very open to the transepts. The Elizabethan canopies of the stalls and of the old choir screen were destroyed, as well as some Perpendicular side screens, under the care of Messrs. Perkins and Scott, and the latter paved the choir and nave in black and white marble at Lord Dudley's expense, and replastered the groining, stripped by his predecessor. An "elegant sounding-board" was removed from the pulpit. The sub-stalls were removed. A new reredos, of Scott's usual design, but better than that of Chichester, was made about the same time; and a fine nave pulpit, the gift of Lord Dudley, who also commissioned Hardman to put stained glass representing the Creation into the western window.

The church, as it appears now, is mainly Early English. It is nearly the same throughout, and must have been built about 1224. The nave was vaulted in 1377. There is a triforium with a clearstorey above. The choir is remarkable for the delicacy of the carving in the capitals and mouldings. The stone parclose of the chapel of Prince Arthur shuts off the south choir transept. Purbeck marble is freely used in the shafts. Throughout the church there is carving in the spandrils of the triforium, chiefly modern, as the old stone had decayed. A very interesting carving of the "New Jerusalem" was near the pulpit, but has been "restored" away. Even Scott regrets this piece of Vandalism. In the centre of the choir is the altar-tomb of King John, described below. The crypt is Norman, and most interesting. It extends under the choir from the east wall of the western transept to the centre of the choir transept. It consists of an apsidal nave of four alleys, with lateral aisles, and a second aisle to the south, all subdivided by pillars with plain but bold

bases, and cushioned capitals, from which rises the massive round vaulting. The cloisters, which were very thoroughly purged of any historical features of doubtful interest by the restoration in 1866, are vaulted throughout. They are on the south side of the nave. The Chapter-house, already mentioned, is one of the most interesting of the buildings at Worcester, being Norman, with a central pillar, round arched vaulting, and Perpendicular window tracery. The triforium on the south side of the nave has been fitted up as a library, and contains some interesting manuscripts, including a Wycliffite Bible on vellum.

Among the "restorations" was the removal of the Guesten Hall in 1862. Its splendid roof was given by the Dean and Chapter for a new church in the suburbs, and a unique feature of the cathedral was pulled down. An ancient prebendal residence beside the Severn shared its fate, as well as the old Deanery, formerly the Priors' House, the bishop's palace being given to the dean in 1842. The charnel-house, with curious vaulting, was likewise destroyed, the object of this wholesale ruin being of course that ancient buildings contrasted ill with a new spick-and-span cathedral, and were costly to keep in repair.

The monuments are the most interesting features of the church. The altar-tomb of King John in the choir has been frightfully gilt all over, some traces of ancient colouring being wholly obliterated. Even Scott protested against this Vandalism, but in vain. The effigy is ancient, and held by some to be a portrait, but is more likely conventional, like the contemporary figure of Henry III., at Westminster. The tomb only dates from a "restoration" in the sixteenth century, being contemporary with the tomb of Prince Arthur, the eldest son of Henry VII. The coffin within was opened in 1797, and the king's body, wrapped in monastic garments, was seen for a short time, but speedily crumbled into dust. The beautiful chantry

of Prince Arthur is a very late example of Gothic, of ornate but debased character. He died at Ludlow Castle, in 1502. Several canopied tombs have been removed from the Lady Chapel to the nave, but a tablet to the wife of Izaak Walton remains on the wall. The effigies on two fourteenth-century tombs in Prince Arthur's chantry are good. There are monuments also by Roubiliac and Chantrey. But a little flat stone in the north cloister has excited, if possible, more interest than any other memorial in the cathedral. It bears the single word *Miserrimus*, and gave Wordsworth the theme for a sonnet. But Thomas Morris, a non-juring Jacobite clergyman, who refused to acknowledge William III., and was deprived of his benefice, probably meant the word to be a reference to his poverty.

The following list of dimensions is taken from Deighton's *Guide*—

	Length.	Breadth.	Height.
Crypt	70 ft.	97 ft.	10 ft.
Chapter-house	55	55	45
Nave	218	78	67
Choir	120	78	67
Lady Chapel	61	74	64

The conventual foundation, dissolved by Henry VIII., was succeeded in January, 1542, by that of a dean and ten canons. There are now only four canons and two archdeacons. There are also twenty-four honorary canons, and four minor canons. The church is not parochial, but marriages have occasionally been celebrated since 1693, when the register commences.

Eminent bishops have been many in number, the greatest being Hugh Latimer, 1535—1539, burnt at Oxford in 1555. Prideaux, died in 1650. Stillingfleet, 1689—1699, was the learned author of the *Origines Sacræ*. Hough (1717—1743), refused the

archbishopric of Canterbury. Hurd (1781—1808) was another great scholar. The episcopal residence is Hartlebury Castle.

The arms of the see are, "Argent, ten torteaux." The Dean and Chapter add, "On a canton azure, the Blessed Virgin and Child, sceptered and radiant, or."

THE END.

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